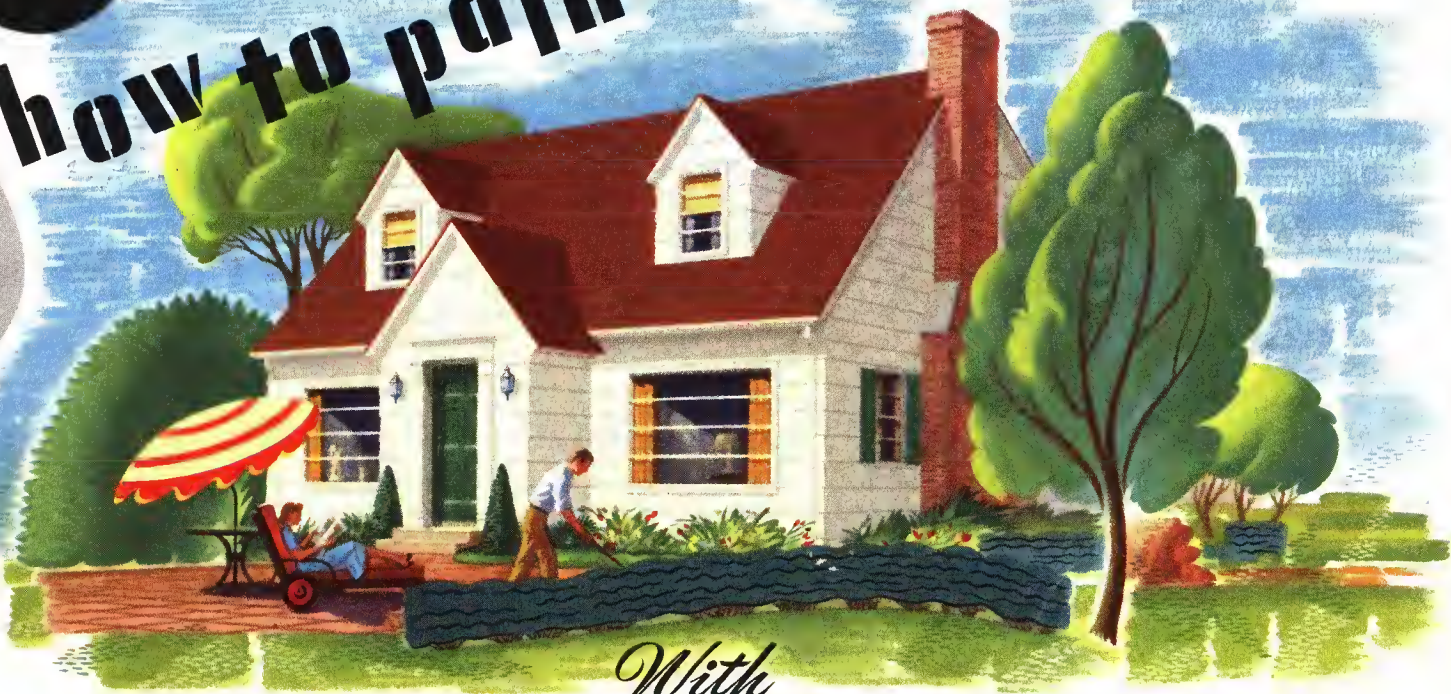


SEARS
ROEBUCK AND CO.

how to paint



With
MASTER-MIXED PAINT



Back of Master-Mixed Products are Sears own factories manned by expert paint technicians.



Each batch of paint is checked by the laboratory scientists; each must be true to formula.



The man in your Sears Paint Department will help you with your home decorating problems.

SEARS

MASTER-MIXED PAINT

Sears, through its *direct contact* with millions of loyal customers, both retail and mail order, has developed a line of paints formulated to provide professional results under the brush of the home craftsman. Sears, with its finger always on the pulse of the consuming public, can quickly sense those subtle changes in demand for new colors, new finishes and new accessories to make the home finishing job a great deal easier and more satisfactory all around.

With this broad background of experience, Sears has developed superior formulas for Master-Mixed paints. Manufactured under precise controls in our own factories, they are constantly analyzed to make certain that the finishes and accessories you find in your Sears Store will be sure to give you the best possible results.



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COLOR

Gives Character to Your Home

Color has the power to transform the drab old home into a place that sings with beauty.

The tasteful use of color says to all who pass by, "Here live people who take pride in their home."



Sears Master-Mixed exterior finishes include paints in colors appropriate to every type of home whether modern or traditional. Here's beauty founded on the utmost in home protection.

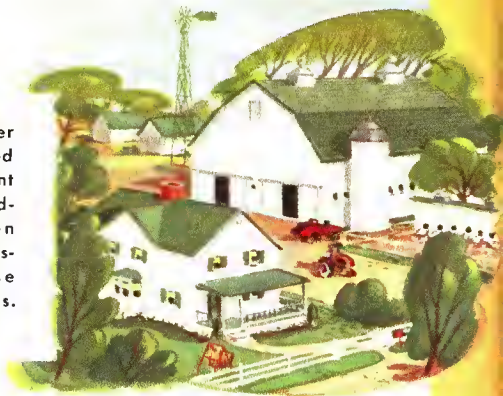


Means Protection for the Farm

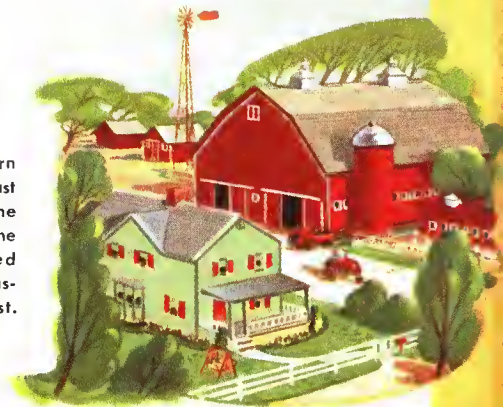


On the farm, perhaps most of all, the satisfaction derived from neat, well painted buildings is emphasized by the realization that this very film of beauty stands ruggedly between your costly investment and the destroying elements. Paint pays off in protection and increased property values.

Many people prefer to use Master-Mixed white house paint on all farm buildings. The green roofs blend pleasantly with these rural surroundings.



Master-Mixed barn paint offers the most in protection for the money. In this scene the green painted house gives a pleasing color contrast.



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INTERIOR PAINTING

The Master-Mixed Line includes every type of finish and preparatory material to enable you to do a professional looking decorating job in every room of your home.



Where each type of finish should be used depends, in many instances, upon the taste of the individual. However, most home owners wish to combine decorative beauty with simple practicality in their choice of finishing materials. For that reason,

we offer a brief description of the principal interior finishes in the Master-Mixed Line with suggestions as to the appropriate use of each.

Master-Mixed Rubber Base Rubber Base Flat Flat Wall Paint

Paint is a new, revolutionary type of paint made out of synthetic latex, and possessing a great many of the characteristics of natural rubber. It combines extremely good washability and scrubability with exceptional ease of application and ease of cleanup after the job is done. Its washability approaches that of the finest enamels, and yet it has a very pleasing flat, velvety sheen rather than the high gloss usually found in enamels. This type of paint does not usually require primers or sealers, except where deep tones are being used; one coat is usually sufficient to do the job. When using this paint, care should be taken to keep the brush full of paint at all times, and to

apply the paint generously, in much the same way as enamels are flowed on, rather than the way in which paint is brushed on the surface. The new Workmaster rubber-base brush makes easy work of even larger rooms. After the job is done, tools and splatters are very easily cleaned with ordinary tap water. This paint dries in less than one hour, and does not have the odor usually associated with most paints. Therefore a room can be painted and used within the space of a few hours rather than days. We don't recommend this paint for kitchens or bathrooms, believing that you will find Master-Mixed High-Gloss Finish or one of the several Master-Mixed Siliconized Enamels more suitable for this purpose.

Master-Mixed Snowwhite Odorless Flat Enamel

The newest type of interior finish, this alkyd resin flat enamel gives all the washability and wearing qualities of the finest enamels, yet, flows on with the ease of the finest flat paints and has an absolutely flat mat finish that is pleasing to the eye. It may be used in any room in the house on walls, ceilings, yes, and even on woodwork. The lack of odor makes it pleasant to use at any time of the year. One coat will cover properly prepared surfaces. This finish dries in four hours and the room may be occupied the same day. This is the highest quality flat finish on the market today and is available in the most wanted decorator colors.

Master-Mixed One Coat Self-Sealing Flat Wall Paint

This alkyd resin finish is far superior to the conventional oil based flat paints on the market. It provides a beautiful flat finish particularly appropriate for living, dining and bedroom walls and ceilings. It is self-sealing which means that no primer is needed over any but the most porous surfaces. Its outstanding hiding power makes it cover all but the darkest colors in one coat. Will withstand repeated scrubblings for longer wear. It comes in a wide range of popular decorator colors and deep tones which may be blended according to the formulas in Sears Color Bank to produce literally dozens of original and attractive color schemes. A prime coat is recommended, however, before use of the deep tones.

Master-Mixed Rubberized Oil Base Flat Wall Paint

This quality wall paint is the most economical scrubable wall finish on the market. One coat will cover most surfaces without priming, and it may be scrubbed with mild soap and water.

Master-Mixed Siliconized One Coat Semi-Gloss Finish

Master-Mixed One Coat Semi-Gloss Finish is entirely at home in any room in the house. Combines the easy-washing properties of high-gloss finishes with less glare. Preferred by many for all walls and woodwork. Comes in a wide selection of popular colors and deep-tones

which may be blended for a great many additional color schemes. A prime coat is recommended before using deep colors.

Master-Mixed Siliconized One Coat High-Gloss Finish

The favorite finish for kitchen and bathroom and other surfaces normally subjected to moisture, steam and grease. Easy to wash because of the siliconized, high-gloss finish. For larger wall areas in rooms where ease of washing is not important, we recommend using Master-Mixed Flat or Semi-Gloss Finish. Available in a wide range of favorite colors and literally dozens of striking color blends as shown in Sears Color Bank.

Master-Mixed Siliconized One-Coat 4-Hour Enamel

Probably the most versatile finish ever developed, Master-Mixed 4-Hour Enamel is an outstanding favorite with home owners and hobbyists everywhere. It would be almost impossible to attempt to list all of the varied applications of this deservedly popular finish. It is widely used as an interior finish on walls and woodwork. Its great covering power and its ability to dry quickly without showing brush marks plus its wide range of appealing colors—all give it top rating for inside or outside use for finishing unpainted furniture, garden furniture, and all manner of wood and metal objects. Definitely Master-Mixed 4-Hour Enamel is a "must" in any home or hobby shop. On unpainted wood we recommend using an



enamel undercoat before applying the 4-Hour Enamel.

Master-Mixed Siliconized Sero-Glo

A great new oil paint that gives all of the advantages of an enamel without the high gloss. Sero-Glo is a real oil paint that has very high hiding power and can be used over almost any surface—wood, metal, wallboard, wallpaper, plaster, brick or concrete. Sero-Glo gives a beautiful smooth finish with a soft lustric. Its siliconized surface is as easy to wash as porcelain tile. Master-Mixed Wall Primer and Sealer on unpainted plaster or Master-Mixed Enamel Undercoat on new wood are recommended as a first coat with Sero-Glo as the finish coat. Sero-Glo is easy to brush and dries without brush marks. Sero-Glo is an ideal finish for walls, ceilings, wood trim, cabinets, wood or metal furniture and unfinished furniture. It's so durable you can use it outside on garden and porch furniture. Because it's so easy to wash, it is very popular for the kitchen and bathroom. A special Sero-Glo brush is available.

Master-Mixed Siliconized Snowwhite Enamel

An outstanding white enamel designed for use on walls, ceilings and woodwork, as well as furniture and other miscellaneous items both inside and outside. This extremely white finish is siliconized to give it ease of dirt removal and resistance to nicks and scratches. Most dirt will wipe off with a damp cloth. It is ideal for use in kitchens and bathrooms where a bright lustrous finish is desired. It will not turn yellow as is the case with some other enamels and will withstand repeated scrubbing.

Master-Mixed Sero-Tone Flat Wall Finish

Sero-Tone Flat Wall Finish is a resin-emulsion

paint used for decorating interior walls and ceilings, and is thinned with ordinary tap water. It has greater washability than Casein or other types of water paints and can be applied over painted or unpainted wood, wallpaper, plaster, wallboard, brick, concrete and fireplaces. This type of paint does not require a primer or sealer; one coat is usually sufficient. Sero-Tone Flat Wall Finish possesses some of the characteristics of Rubber Base Flat—tools, after using, are easily cleaned with tap water, Sero-Tone dries in about one hour and has no painty odor. It should not be used in kitchens or bathrooms. Instead we recommend using Master-Mixed High-Gloss Finish or one of the several fine Master-Mixed Enamels for this purpose.

Kalsomine

A low-cost wall finish available in a variety of pleasing colors. As kalsomine cannot be washed and is subject to water spotting, it is usually used only as a ceiling finish. For a superior flat-type finish, see Casein Paint, Sero-Tone or Rubber-Base Flat Paint.

Casein Paint

Casein paint powder need only be mixed with water to provide a satisfactory finish for walls and ceilings. Casein Paint may be washed with a mild soap after 30 days and thus provides a much more durable finish than does kalsomine. Comes in a variety of attractive colors.



Finishing Plastered Walls and Ceilings

There are many ways to finish plastered walls and ceilings, depending upon such factors as the type of room, its purpose, furnishings and the preferences of its occupants.

Although the choice of wall and ceiling treatments is wide, the materials themselves are limited to four main types of finishes: High Gloss paints (or enamels), Semi-Gloss paints, Flat paints, and Cold Water paints (which are also flat in sheen). Each has its place in decorating and its own particular merit.

The High Gloss finishes are most serviceable for such rooms as bathrooms, kitchens, halls, closets and pantries. Such a finish washes easily, sheds water quickly and is bright and cheerful in appearance; but its very glossiness produces a certain amount of glare from bright lights. In bathrooms, kitchens, halls, closets, and pantries, brightness and light, combined with ease of cleaning, are often very important; hence the gloss finish is most appropriate.

Semi-Gloss or Flat finishes are much more suitable for rooms such as bedrooms, dining

rooms and living rooms as they are more restful to the eyes and produce a soft, pleasing tone. The Semi-Gloss Oil Paint or Flat Enamel will provide more washability than any of the flat paints. Flat Oil Paint and Rubber-Base Flat Paint give a great deal more washability than the resin emulsion Sero-Tone paint which in turn has more washability than Casein. Kalsomine is not washable at all and should be used only on ceilings. The other water paints are most often used for ceilings and for basements, attics, and hobby rooms.

Preparing Newly Plastered Walls for Painting

If you are building a new home and know in advance that you will paint certain walls, be sure the latter have a hard plaster finish or a hard white coat. After they are thoroughly dried out, they must be prepared in order to seal up the pores and give a non-absorbing foundation if oil paints are to be used. Do not use a glue size or any material resolvable in water, under paints. Priming is not necessary when using One Coat Self-Sealing Flat Wall Paint, Rubber-Base Flat, Sero-Tex, Texture Paint, or Pastel Sero-Tone. Do not use a flat paint as a primer.

We recommend Master-Mixed Wall Primer and Sealer as a first coat to be used as a foundation for any other kind of paint for new plastered walls. It should be brushed on the walls just as it comes in the can, without thinning. If you have a sand finish plastered wall, proceed in exactly the same way, but, of course, because the surface is rough, you will use more material. Make sure that the new plaster has entirely dried out before painting. This is important! *If there is any moisture in the plaster, it will cause the paint to peel off.*

Preparing Old Painted Walls for Repainting

Old walls in fairly good condition require no scaling. When painting over an old glossy finish, however, use a little steel wool, sandpaper or Master-Mixed Surface Preparer to remove the gloss as an aid to good adhesion of the new finish.

Wash the walls and ceilings with washing powder such as Soilax. Steam and vapor cause a film of grease and dirt to collect on the walls (of bathrooms and kitchens especially) and this film must be washed off. If this is neglected the paint will not dry properly and may peel off later. When washing wall, start at base to avoid streaking. Rinse the walls thoroughly because many soaps and powders contain chemicals injurious to paint.



Don't Apply Paint Over Kalsomine

Kalsomine should be washed off before painting. Walls that are kalsomined have usually been treated with a glue size and both should be removed by washing with warm water. Then proceed the same as on new walls. If the plastered walls were originally left in the sand finish, you may find it difficult to wash off all the kalsomine. However, a soft cleaning brush will aid in removing the Kalsomine without damaging the sand finish.

Where it is impractical to remove the kalsomine, it is possible to paint over the kalsomine with a non-penetrating type of paint, such as Master-Mixed Re-Kote, which is recommended.

ed for ceiling work; or Master-Mixed One Coat Self Sealing Flat Wall Paint where walls are desired to be finished. However, it should be recognized that kalsomine under a wall finish will weaken the bond of the paint to the wall. Therefore, we recommend that in all cases the kalsomine be first removed from the wall before any paint is applied.

How to Patch Cracks in Plastered Walls

Before repainting, holes and cracks should be patched with Patching Plaster, Spackling Compound or Spackling Paste. Fill the cracks and holes and press the material in with a putty knife. After the material used for patching is hard, use sandpaper to give it a smooth finish.

Large cracks should be opened up by the use of a putty knife or wall scraper to give the patching plaster a chance to key into the old surface. Small cracks or indentations are better filled with Spackling Compound which has a special binder incorporated into the material to give it better adhesion. Knicks or small indentations in either wood or plaster can be successfully smoothed out with the use of Spackling Compound or Spackling Paste.

Determining the Number of Coats Necessary

The exact number of coats depends upon the kind of finish and condition of the surface to be painted. If the wall is new, unpainted plaster or the finish on the surface is old and porous, the sealing coat described on Page 8 must be applied before any of the finishing coats except Master Mixed Self Sealing Flat Wall Paint, Rubber-Base Flat or Sero-Tone.

Usually one coat of the finish coat material

is all that is necessary to be applied over the Wall Primer and Sealer. However, where the greatest depth of luster is desired when a high gloss or enamel finish is to be applied for the finish coat, a second coat of Master-Mixed Enamel Undercoat is usually desirable over the Wall Primer and Sealer. To make it easier for the final coat to cover, it is sometimes desirable to tint the Wall Primer and Sealer with Master-Mixed Permanent Colors to a shade approximately that of the finish coat; or, if a second coat of Enamel Undercoat is used, it can be mixed half and half with the final coat. This will enable the final finish coat to cover better and give you a better job. If you are painting over a surface which is not porous and which has been painted previously and is in good condition, one coat of the final finish is all that is usually required since all of our finishes, such as flat, semi-gloss and high gloss, are one coat covering materials.

Brushes to Use When Painting Walls and Ceilings

For applying inside wall paint we recommend a 3-in., 3½-in. or 4-in. width brush. This brush should be of the same type ordinarily used for applying exterior house paints and the width used should be determined by the strength and experience of the operator. For the application of enamels, we recommend ordinarily that a smaller brush of the same type be used. Because of the content in an enamel which has a tendency to "pull" and tire the arm of the operator, a 2½-in., 3-in. or 3½-in. width brush is our recommendation for enamel application, depending on the strength and experience of the operator. Workmaster Paint Rollers are preferred by many for fast, easy painting of interior walls and ceilings.

How to Treat Walls for Kalsomine

All walls, old or new, should be treated with a glue size or kalsomine size before kalsomining. The old kalsomine should be washed off. Don't put one coat of kalsomine over another, as the binder used is glue, and the water in the new kalsomine dissolves the first coat and gives very disappointing results. Take time to wash the wall and resize it. Patch any cracks and holes with Patching Plaster or Spackling Compound or Spackling Paste and size them when dry.



How to Apply Sero-Tex and Texture Paint

Master-Mixed Sero-Tex and Texture Paint are plastic paints that produce a rough plaster finish. Sero-Tex comes in ready-mixed form, ready to use just as it comes from the can and in a wide variety of pleasing colors. Master-Mixed Powder Texture Paint comes in the form of a white powder which is mixed with water to a paste-like consistency and applied with a brush. This comes in only one color, an off white. The ridges, or rough plaster effects, are obtained by using a wad of crumpled paper, sponge or whisk-



broom on the wet surface. The raised portions can then be flattened slightly, if desired, by drawing a celluloid triangle across the surface.

A pleasing stipple effect can also be obtained with minimum effort by using a roller coater. These finishes can be applied over any clean, dry surface, including wallboard, plaster, paint, brick, wood or stone. Invaluable for transforming scarred old walls into a modern thing of beauty. An average texture requires approximately one pound of powder Texture Paint to one square yard; heavier textures require slightly more material. Ready-mixed Sero-Tex covers from 80 to 100 square feet per gallon. After drying, a surface finished with Master-Mixed Powder Texture Paint may be painted with Master-Mixed Wall Primer and Sealer and finished to the desired color in Gloss or Semi-Gloss Enamel. Or it may be finished with one coat of Rubber-Base or Oil-Base Flat Paint.

Sponge Stipple and Two-Tone Finishes for Walls

The two most common stipple effects are those where either a sponge or stippling brush is used:

Sponge Stippling—

The wall or ceiling to be stippled is first painted with a suitable color and then allowed to dry. The color to be stippled a contrasting or rich harmonious color is then brushed out heavily on a piece of tin or cardboard. One side of a slightly damp sponge is pressed against the wet paint on the tin or cardboard. Then the side of the sponge carrying the paint is pressed against the wall, thereby transferring the color in an irregular pattern to the ground coat. The stippled design can be varied to your taste.

Stippling With a Brush or Roller—

A standard stippling brush is used for this work. If a two-tone effect is desired, the surface is first painted and allowed to dry as outlined

above. The contrasting color is then brushed on and while still wet is patted with the stippling brush. This leaves small areas where the under color or shows through. The design is uniform and there is no variation as in the sponge stippling process.

Some desire a stippled effect with one color only. This can easily be done by applying a full coat of the finish selected and then patting the surface with a stippling brush or roller while the material is still wet. Small areas should be finished at one time; it is preferable to have one person apply the paint and another follow with the stippling brush or roller. Stippling with one color leaves a very slight pebbly effect and is often employed where it is desired to use a high gloss finish for high light reflection but where no glare is desired. The stippling brush or roller should be cleaned immediately after using to prevent it from stiffening.

Uses for Casein Paints and Kalsomine

Kalsomine and Casein Paints are economical and become dry as soon as their water content has evaporated. This means that a room can be used from one to two hours after application of the paint.

They dry to a soft, flat, velvety finish, with no traces of gloss and come in various pastel shades suitable for living room, dining room and bedroom decoration. Casein Paints are readily cleaned with wallpaper cleaner, or mild soap and water. However, they are not washable in the complete sense of oil paints or Rubber-Base Flat and therefore are not gen-

erally recommended for the kitchen or bathroom, or any surface subjected to moisture. They make an excellent finish for basement, or recreation room walls. When brushing on Kalsomine or Casein Paints, a small or medium size kalsomine brush or flattening wall brush should be used rather than an ordinary paint brush.

Something About the Use of Color in the Home

Different colors have special characteristics which should be considered when working out a color scheme for the interior of your home.



Some colors are warm and others cool. The warm colors are red, yellow, orange and buff. The cool colors are green and blue. Other colors may be on the warm or cool side, depending upon which hue dominates them. For instance, purple is composed of blue, a cool color, and red, a warm color. The presence of the red makes purple a warm color, yet certain shades of blue-violet may be said to be cool since the blue so strongly predominates. Pink is a warm color, due to the presence of red. Gray may be warm or cool, or neutral, depending upon whether it is on the red side or the



blue, or in between. Such colors are not literally "warm" or "cool," but their psychological effect is such that they seem to emit an atmosphere of warmth or coolness.

The warm colors are also "advancing colors"; that is, they seem to advance or to stand out from other colors. For this reason, walls painted with them will tend to make the room appear smaller; for the walls will seem closer to you when you are in the room.

The cool colors are "retreating colors;" walls painted with them seem to recede into the background, and thus lend to the room an illusion of increased size.

However, not only color, but the shade or value of that color, will affect the apparent size of the room so painted. Light shades of any color will make a room look larger than if a darker shade of the same color were used. The general rule is: *light shades and cool colors to make rooms look larger; deeper shades and warmer colors to make rooms look smaller.*

Light shades also reflect more light than darker shades, and therefore make a room look brighter and more cheerful. White has a higher reflection value than any color, and is better suited to the smaller areas of woodwork or ceilings than to the large wall areas.

Ordinarily, the lighter shades and colors are the most suitable for interior walls, as they are pleasing, cheery and offer the greatest amount of light reflection. Present decorating trends are toward the use of deeper shades. With the use of these newer colors more striking decorative effects can be obtained.

Some colors harmonize with one another, while others clash. Few rules can be laid down for what is so largely a matter of taste. It may be said, however, that complementary

(or opposite) colors usually make poor combinations and are discordant when used full strength. Red is the complement of green, orange of blue, and yellow of purple, etc.

How to Obtain Added Decorative Effects

Decorative effects may be obtained by using one color for the walls and a lighter, harmonizing color for the ceilings. The monotony of painted walls can be relieved by placing picture or cove molding in the angle made by wall and ceiling, or about 12 inches below the ceiling, and extending the ceiling color down to meet it. Nowadays it is not necessary to have all four walls painted the same color. It is considered quite smart to have two matching walls in one color and the other two walls in some different, but harmonizing color.

Use of Wall Paints as Radiator Finishes

In order to make radiators inconspicuous and blend with their background, many people today paint them the same color as the walls of the room. In fact, the same paint used on the walls may be applied to the radiators. If the walls were stippled, the radiators may also be stippled in the same manner.

The Light Reflection Value of Interior Paint

There are two phases to the subject of the Light Reflection Value of Paint. The first is the amount of light reflected and the second is the kind of light reflected.

Decorative effects may be obtained by using one color for the walls and a lighter, harmonizing color for the ceilings.

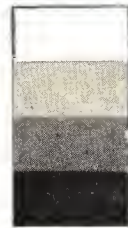


Whenever light strikes any surface, one or more of three things happen to it. 1. Some of it may be absorbed by the surface. The darker a surface is, the more light is absorbed. 2. Some of it may be transmitted through the surface. This is true of all transparent surfaces such as glass, and to a certain extent, clear varnish or shellac. 3. Some of it may be reflected back from the surface. The lighter a surface is, the more the light is reflected. Theoretically, white would reflect 100% of the light while black would absorb 100% or reflect none at all. Actually, however, no white paint is sufficiently pure, nor is any black paint sufficiently jet, to rate 100% in either reflection or absorption.

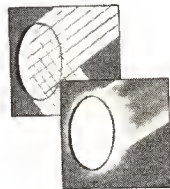
White reflects more light than any one color or any other combination of colors. Its light reflection, if not literally 100%, is maximum. Black, being complete absence of color, naturally reflects less light than any color or group of colors. Its light reflection is minimum. Between these two extremes of light reflection lie all the colors and shades. The darker the color, the less light it will reflect and the more it will absorb. This, briefly and non-technically stated, is the general rule regarding the amount of light that any wall or ceiling color will reflect.

From the standpoint of good lighting and electric-bill economy, the shades with the greatest light reflection are the logical ones to pick when painting interiors. There are, however other considerations to be taken into account, such as personal preference, size and position of the room, etc.

Now, let's consider that other phase of Light Reflection—the *kind* of light reflected.



The color of a surface affects the *amount* of light reflected; but the texture of the surface affects the *quality* of the light. Light, falling upon a perfectly smooth surface, at an angle of 45° will be reflected uniformly at the same angle. This type of reflection is known as specular. The same light, falling at the same angle (relative to the surface as a whole) upon a rough surface will not be *uniformly* reflected, because every particle in the surface, being differently shaped, catches the light at a different angle. Obviously, the result of this is a complete diffusion of the reflection.



The first kind of reflection (*specular*) results in considerable glare. It is produced by an extremely smooth, or glossy surface, such as that provided by a high gloss finish. Specular reflection takes place when light is reflected in one direction only. A good example of an extreme case of such reflection is a mirror upon which a beam of light has been thrown. The reflected beam can be focused in any given direction by moving the angle of the mirror's surface. The resultant glare is well known to anyone who has been "caught in the eye" by such a device. It is this specular glare (although of course, in a modified degree), that makes very glossy finishes unsuitable for large wall or ceiling areas, but suitable for smaller areas of woodwork and rooms such as kitchens, bathrooms, hallways, pantries, cupboards, and closets.

The second, or diffuse, reflection gives a gentle, soft, glareless light. In diffuse reflection, light is reflected in many different directions, and is

therefore not concentrated on any one particular spot. It is this characteristic that makes diffuse reflection restful to the eyes. It is produced by relatively coarse textured flat finishes. Such finishes, due to their more gentle reflection, are suitable for large wall and ceiling areas. If they have any disadvantage it is simply that they are not quite so easily washed as are the high gloss finishes.

Satin finish or semi-gloss paints have been developed to offset this disadvantage. These paints retain the quality of diffuse reflection, and are readily washable, glareless, and yet not a dead flat. They are in between flat paint and high gloss finish, and produce a soft eggshell sheen that makes a pleasing finish for even large areas of walls and ceilings.



How to Finish New Wood Floors

Flooring may be grouped into two general classes of wood—open grained and close grained. Woods of loose, open formation with slight openings between the fibers, such as oak,

walnut, mahogany, etc. are called "open grained." Other woods, such as maple, beech, pine, etc., whose fibers are fine and held closely together are called "close grained." Some hard woods are open grained and some are close grained, but practically all soft woods are close grained.



Kind of Finish to Use on New Wood Floors If the natural grain of the wood is attractive, it is usually desirable to finish according to the following procedure:

For Open Grained Hardwood

Fill wood with natural Paste Wood Filler, then apply clear varnish finish. Reduce the first coat in the ratio of one quart of turpentine

to one gallon of varnish. The second and third coats of varnish should be applied as received in the can, without any thinning.

If a wax finish is desired (fill the wood, if it is open grained, with Natural Paste Wood Filler) apply one coat of clear white shellac or one coat of varnish and then the wax. The subject of waxing floors is detailed on Pages 15 and 16

An alternate method for finishing an oak floor and also for use on maple or fir is to apply a coat of Master-Mixed Clear Seal. Allow to dry two hours and rub down with #2/0 steel wool. Wipe up steel wooling dust and apply second coat of Clear Seal. Allow to dry and rub down with #2/0 steel wool. Clean up dust and apply coat of wax. Use either self-polishing or paste wax. This will produce a very durable demi-lustre finish.

To achieve a high gloss finish by the sealer method, substitute a last coat of either Master-Mixed Floor and Trim Varnish or Master-Mixed Wipe-On Type Plastic Finish in place of the wax.

For Close Grained Hardwood

Where varnish finish is wanted, no filler is required, otherwise follow the directions above.

If the floor is made of soft wood or of ordinary unselected hardwood boards possessing no particular beauty of grain, then it may be advisable to apply floor paint or enamel, which, being opaque will cover up the wood entirely.



Regarding the Use of Stain on Floors

Special transparent stains are made for floors and other woodwork where the natural beauty of the grain is to be enhanced. If you prefer darker shades than the natural wood you can secure them by the use of Master-Mixed Oil Stains. The color obtained depends upon the kind of stain used, the character of the wood, amount of stain and the way it is handled during application. The labels on the cans give complete instructions.

Stain, no matter how lightly applied, will always give you a darker shade than the natural color of the wood itself. *You cannot stain a dark wood and get a lighter shade.*

When staining a floor, it is best to use a good oil stain such as Master-Mixed. Oil Stains are available in Oak, Mahogany, Maple, Walnut, Driftwood and Bleached Mahogany. After the oil stain is dry, the floor is ready for filling and finishing in accordance with the directions outlined in the first column of this page, and detailed in the following sections.

Filling the Wood on New Wood Floors

After staining, or after cleaning and sanding if the floor is left unstained apply a filler when necessary. Close grained

woods such as pine, birch, maple, gumwood, etc., require no filling. Open grained woodssuchasoak, walnut, mahogany, etc., require a wood filler. On unpainted floors, remove grease spots and discolorations and sand smooth before applying the filler.



Fill the wood with Master-Mixed Paste Wood Filler, following the directions on the label of the can.

We recommend Master-Mixed Paste Wood Filler for this purpose. It comes in three colors: Natural, Light Oak and Dark Oak. If the Light Oak or Dark Oak filler is used, either one has enough color to make staining outlined above, unnecessary in order to secure these particular shades.

After the gloss of the filler has disappeared, remove the excess with a clean, dry, coarse cloth or burlap, by rubbing *across the grain* of the wood. Fill only a part of the floor at a time, removing the surplus filler before filling the next section of floor. Do not attempt to fill an area larger than 10 sq. ft. at one time.

Shellac Is Not Recommended for Use on Hard Floors

Do not use shellac on floors except as a "sealer-coat" before applying a wax finish. Shellac is a brittle, hard, fast-drying substance which does not penetrate the wood, but forms a thin, impervious coating. It is used by many painters as an undercoating because it seals the pores and keeps the finishing coats of paint or varnish from sinking in. In this way, an apparently full-bodied, fine appearing finish is quickly and cheaply obtained. However, too heavy a coat of shellac will form a hard, smooth surface which will not hold varnish, and "chipping" may result.

We believe that a better finish can be built up with two or more coats of varnish or paint applied directly to the wood. The first coat should be thinned with turpentine to allow it to saturate the fibers of the wood and obtain a good anchorage. This will give you a good solid finish that will withstand hard wear.

Touching Up Worn Spots on Old Floors

It is often difficult to "touchup" a varnished floor that has worn through in spots, in such a manner as to make it appear absolutely like new. The only way to get a perfect floor in such a case is to remove the varnish from the entire floor, touch up the worn spots with oil stain to get a uniform color and then revarnish the entire floor. It may be necessary to re-stain the entire floor, which will make it a shade darker than it was originally. If you have nicely-finished floors, it pays to take care

of them. Don't permit them to "wear through" in spots. Revarnish your floor or the most used portions as often as is necessary to keep the finish in perfect condition.

In some cases, it may not be necessary to remove the varnish from the entire floor. Scrub the worn spots until there is no dirt in the pores of the wood and then stain the spots with oil stain to the same color as the rest of the floor. This is the difficult part of the job and it is best to put the stain on lightly at first and gradually work up to the right shade. When the oil stain is dry, apply a coat of varnish over the spots and allow to dry thoroughly. Then apply a coat of varnish to the entire floor.

Another way to touch up worn spots without removing the varnish is to give them a coat of color varnish, such as our Master Mixed Color Varnish. It is available in all the standard finishes, as Oak (light and dark), Walnut and Red Mahogany. Choose the same color as the rest of the floor. When the color varnish is dry,

added protection can be given with a coat of clear varnish such as our Master-Mixed Varnish over the entire floor.

Staining and Varnishing Can Be Done in One Operation

Master - Mixed Color Varnish combines stain and varnish for finishing entire floors in one operation. It is obtainable in all standard finishes, as Oak (light and dark), Red Mahogany and Walnut. The dark colors can be applied over any kind of finish, except wax, with satisfactory results, but, when applying a light color over a dark finish, you should first give the surface a coat of undercoat or ground color, as our Master-Mixed Color Varnish Undercoat

Then, when it is dry, apply the Color Varnish.

The undercoat covers the old surface, completely hiding the grain of the wood. If it is desired to show a grained effect it will be necessary to grain the surface, using graining colors and tools, (described on Page 19).

The number of coats necessary depends on the color of the original finish, together with the color of the color varnish. If the color of the varnish is almost the same as the original finish, one coat may be all that is needed, but if there is a great deal of difference in the new color, it may be necessary to apply more than one coat to get good results. When it comes to new wood, we recommend applying the stain and varnish separately as this gives a more natural finish.

No special preparation of the surface is required before applying color varnish unless the old finish shows evidence of peeling; in that case,

the surface should be gone over with a wire brush, sandpaper and duster and all the old, loose coating removed. Where color varnish is used on a floor, more permanent results can be obtained by giving the surface a final coat of high grade, clear floor varnish such as our Master-Mixed.

How to Repaint Old Previously Painted Floors

Floors should be washed clean and allowed to dry before repainting. If soap or washing powder is used, rinse afterward with clear water. Wax or any oil mop residue should be removed with a turpentine-soaked cloth, rubbing well, or the new finish will not dry properly and will peel.

Any wide cracks in the old floor should be filled with crevice filler (such as our Crack and Crevice Filler specially prepared for use on floors) before applying the new paint.

If the old paint has worn entirely away in spots so that the wood underneath is exposed, give such spots a coat of floor enamel thinned with a little turpentine, and allow to dry thoroughly. Then apply two coats of floor enamel to the entire floor, making sure that the first coat is dry before applying the second coat. By first giving the worn spots an extra coat of floor enamel, the floor will have a more uniform appearance when finished.

If the floor has not been previously painted, or if the old paint is in such poor condition that it must be removed entirely, then apply two coats of floor enamel as stated above, but thin



the first coat in the ratio of one pint of Turpentine per gallon of floor enamel. We recommend our Master Mixed Floor and Deck Enamel. It will dry overnight in warm, dry weather.

Why You Shouldn't Use House Paint on Floors

House Paint is made to withstand destructive weather but it will not stand up under constant foot friction. Always use a good floor enamel to paint a floor because it contains a large percent of varnish which not only forms a tough surface film, but also produces a beautiful finish. Master-Mixed Floor and Deck Enamel, available in a wide range of colors, is recommended.



Finishing Linoleum to Give It Longer Life and Beauty

A clear finish, such as Master Mixed new Plastic Finish, "wipe on" type, should be applied to all new linoleum and linoleum tile to protect it from direct contact with heels, moving furniture, etc., and to keep the pattern from wearing away. Being tough and thin, it will dry hard, but will also remain pliable like the linoleum itself so that it will not crack or check. The pattern will be kept bright and new and there will be no danger of grinding any



dirt into the linoleum. If you apply this finish to old linoleum, be sure that the surface is perfectly clean and dry and free of wax. One coat is all that is usually necessary for good protection, but you should be sure to refinish again before the coating wears entirely away.

We also recommend Master-Mixed Linoleum Lacquer as a durable protective coating for any type of linoleum floor covering if it has not been painted or varnished within the previous six months or if it is not a new enameled surface linoleum. On such surfaces, we recommend Wipe-On Type Plastic Finish. New inlaid linoleum is often waxed at the factory. This wax must wear away or be otherwise removed before either varnish or lacquer is applied—otherwise neither finish will dry properly. Neither of the above products should be used on asphalt, rubber or vinyl tile.

On new inlaid linoleums, we recommend the use of our Maid of Honor Liquid or Paste Wax. Either of these can be applied easily and polished after fifteen minutes with a cloth or Wax Spreader. Our Maid of Honor Self-Polishing Wax is also ideal as it eliminates the need for buffing. Self-Polishing waxes will not resist washing as do the other type waxes, but ease of application makes up for the need for frequent coatings.

The Waxing of Floors and their Preparation for Waxing

Most floors are given a coat of varnish or shellac and then waxed. This is the preferred method. However, some floors are filled and stained and

There are two kinds of waxed floors.

the wax applied without the varnish or shellac coat.

For a waxed surface on a varnished floor, follow directions for varnishing, and when the final coat has dried several days, apply a coat of Maid of Honor floor wax, either liquid or paste, with a soft cloth. When the wax is dry, polish it with a soft woolen rag or cheesecloth, using long sweeping strokes. Our wax applicator and buffer is very handy for applying wax and is excellent for polishing. The more floors are treated with wax, the better the protection given and the more beautiful they become. Do not allow one coat of wax to wear entirely away before re-waxing. If you allow the wax and varnish to wear away in spots so that the wood underneath is exposed and becomes filled with dirt, you can never patch it up and have a satisfactory job. The only thing to do then is to remove all the wax, touch up with oil stain, and varnish or shellac the floor again. This is considerably much more work than to re-wax the floor regularly before each application of wax wears away entirely.

If you wish to apply the wax directly to the stained surface without first shellacking or varnishing, apply with a soft cloth and, when dry, rub to a polish. A floor finished this way will have a soft, velvety finish without a high gloss. However, it is better to give the floor a coat of varnish thinned with 10 percent turpentine before applying the wax. You will not lose the



soft, dull effect finish, and the varnish will fill up the pores and keep the wax from sinking into the wood, thus permitting easier removal of wax for future varnishing or painting.

Different Kinds of Waxes— Polishing and Self-Polishing

There are two main classes of waxes—self-polishing wax and those which require polishing. Self-polishing wax comes in liquid form and is applied to the article with a cloth or in case of coating a floor, by a cloth or wax spreader and buffer. This type has a good gloss when dry and requires no polishing or buffing.

Wax requiring polishing is in two forms—paste and liquid. They are similar in composition except that the liquid wax is fluid and easier to apply than the paste. Both kinds of wax require polishing after drying.

Paste and liquid polishing waxes can be used on furniture, woodwork, floors and similar surfaces. Self polishing waxes are generally recommended for floors. The durability of all waxes depends upon the materials from which they

are made. Sears Maid of Honor Self Polishing Wax, Liquid Wax and Paste Wax contain only the highest quality No. 1 grade ingredients. You cannot buy better waxes at any price.



Various Ways of Finishing New Woodwork

There are many ways of finishing interior woodwork; it all depends on your personal taste. The subject of wood finishing has been studied and worked out so thoroughly by experts that, no matter what kind of wood is used for the woodwork of your home, you can usually have any kind of finish you want. Some woods take a certain finish better than others, and if you are building a new house, you should decide how you want the woodwork finished in advance.

The most common way of finishing wood having a good natural grain is staining and varnishing. Sometimes the stain is used merely to bring out the grain of the wood, and sometimes it is used to produce the effect of a different wood altogether. For example, it is common practice to stain birch to represent mahogany. The varnish is the wearing and protecting coat. Varnished woodwork is always in good taste and is appropriate for any room.

Woodwork is sometimes waxed, which gives the wood a soft, dull finish, similar in appearance to a varnish finish, but not so



glossy. A very pleasing effect can be produced by using a varnish that gives a "hand rubbed effect" such as our Master Mixed Semi-Gloss Varnish. This dull "hand rubbed effect" finish is quite popular and can be appropriately used on the woodwork of any room in the house.

Enamel or Semi-gloss Finish is used a great deal, some preferring to use it on woodwork throughout the house. Ivory or white trim with mahogany or walnut stained doors and window sills is a popular and pleasing color scheme. Woodwork may be finished same color as walls, if desired. Use Master-Mixed Semi-Gloss Finish on woodwork and Master-Mixed Flat Paint on walls. If a flat finish is wanted on woodwork, use Snowwhite Flat Enamel. Some prefer the living room and dining room finished in natural wood color and the bedrooms, bathroom and pantries enameled white or some light shade. Enamel and Semi-Gloss Finish can be washed without injury. When woodwork is to be enameled or painted, it does not have to be of as good grade lumber as when stained and varnished, because the enamel or paint covers up the grain and color of the wood.

Preparation of Woodwork for Varnishing

The wood can be left in its natural color or can be filled and stained to suit individual taste requirements. Master-Mixed Oil stains are recommended for floors as well as woodwork and do not require the use of shellac as a sealer. After staining, two or more coats of the proper varnish should be applied.

Use of Same Varnish on All Woodwork Throughout House

The same varnish is frequently and successfully used on all woodwork throughout the house. A high



grade universal type of varnish (Master Mixed Spar Varnish) is ideally suited to such use. Varnishes of this type dry quickly, are tough, do not turn white when exposed to steam or water and will withstand the frequent washings to which the woodwork is

necessarily subjected in many homes.

Regarding the Use of Shellac on Woodwork

Shellac is occasionally used as a final finish especially on furniture

where a very small amount of material is desired to seal the pores of the wood against dirt accumulation. It should not be used as a complete finish on any surface subject to hard usage, heat or moisture. Water turns shellac white. If water discoloration should occur, it can be removed by rubbing very cautiously with a cloth dampened with alcohol.

How to Obtain a "Rubbed Finish" on Woodwork and Furniture

A beautiful rubbed finish effect can be

produced by using a varnish such as Master Mixed Semi-Gloss Varnish. It produces a soft dull finish that can hardly be distinguished from an actual hand-rubbed finish. It is applied like any varnish.

A genuine hand-rubbed finish is obtained with a glossy varnish by rubbing each coat up to the finishing coat with finely pow-



dered pumice and water. Each coat should be thoroughly dry before being rubbed. The final coat is allowed to dry hard and then rubbed with a non-drying rubbing oil and rottenstone. The rubbing is done with a felt pad, usually a piece of felt folded into a pad about 1 inch thick, 2 inches wide and 4 or 5 inches long. The ends are turned over a block of wood and tacked down. A clean pad of burlap is also satisfactory.

If water is used, the rubbing felt, or burlap, is soaked in the water and the surface to be rubbed is flooded with water. If oil is used, the pad is soaked with oil, and a small amount of oil is used on the varnished surface. The varnished surface must never be rubbed dry or it will scratch and look unsightly.

The wet pad is dipped in the dry pumice stone powder and the varnished surface is rubbed with the grain until the surface is smooth and the high gloss has been removed. When rubbing between coats, water must be used instead of oil, as additional coats will not adhere to the oil-rubbed surface. After the rubbing is finished, the surface should be washed with clear water and rubbed dry with a clean cloth. The surface may then be polished by rubbing it with rottenstone and oil.

After a thorough rubbing with the felt pad, high-class cabinet work sometimes receives a final finish by polishing with a high grade polish.

Preparations Required for Revarnishing Woodwork

Woodwork that is to be revarnished usually needs no preparation except to remove the gloss of the old finish with fine steel wool or No. 00 sandpaper, rubbing lightly with the grain. Then wipe off the surface with a clean cloth before varnishing.

When the old finish is in fairly good condition, and you are revarnishing to brighten it up, one coat is usually all that is necessary. Of course, if the woodwork is in very poor condition, with the varnish cracking and chipping, it is necessary to remove all of the old varnish with a preparation such as our Paint and Varnish Remover. The paste form of remover is best for woodwork because it adheres to upright surfaces. After removing the old varnish, allow the surface to dry thoroughly, then wash it with either turpentine or painters' naphtha to remove every trace of the wax which is present in every liquid Paint and Varnish remover.

When revarnishing kitchen, pantry or bathroom woodwork, always wash the woodwork first with soap and water or cleaning powder to remove any grease or dirt deposited by steam or vapor. The use of these cleaners leaves a clean surface entirely free from soap, alkali, or powder.

A Word About the Waxing of Woodwork

ly polished surface

Wax is often used on woodwork to produce a soft, dull finish or a high-gloss finish that is easily kept clean.

There are several kinds of wax finishes. One is secured by varnishing the woodwork, and, when dry, applying a coat of wax and rubbing to a polish. In this case, the wax is used as a polish. The other way is to stain and fill the wood and apply the wax without any preliminary varnish coat. This is a real wax finish



because the wax is both the wearing and the finishing coat.

However, we recommend that after the wood has been stained and filled, you first apply a thin coat of our Clear White Shellac and then apply the wax. In this way, you lose none of the pleasing effect and still have a substantial wearing and protective coating. When a coat of wax is dry, it should be polished with a woolen cloth or cheesecloth. Use long, sweeping strokes, and polish until a beautiful, high luster is attained.

The Proper Way to Enamel Woodwork The best enamel finish is usually built up with two or more coats. A proper foundation is necessary for a good enamel job.

The best foundation coat is Master-Mixed Enamel Undercoat which, like other undercoats, comes in white only. If it is desired to color the undercoat, this can be done by adding Master-Mixed Permanent Colors or by mixing just enough of the finishing enamel to give a partial color. Enamel undercoats dry to a hard dull surface over which the enamel is easily applied. If the enamel itself is used to build up a surface each of the preliminary coats should be sanded, when thoroughly dry, to remove all gloss, otherwise the succeeding coat may crawl. The use of a proper undercoat is important. If the undercoat is too soft or not properly dried, the enamel will often crack even after it is dry.



To enamel woodwork, first have the surface smooth, dry, and clean. Then fill all nail or other holes with water putty, spackling compound, or Softwood Putty. When dry, sand smooth and apply one or more coats of Enamel Undercoat, sanding lightly between coats to remove any dust or dirt that may have settled on it during the drying process. When a good surface is secured, apply one coat of enamel of the desired color.

There are a variety of enamels available from which your selection can be made. The kind of enamel you select should depend on the use to which it is subjected. For finishing woodwork, we recommend our Master Mixed One-Coat High Gloss Finish, Semi-Gloss Finish, 4-Hour Enamel, Snowwhite Enamel, Sero-Glo or Snowwhite Flat Enamel.

Enameling Over Previously Applied Paint or Enamel

If the old finish is in good condition, the only preparation necessary is to dull the gloss of the previous finish. This can be done by sanding with No. 00 Sandpaper or rubbing with fine steel wool, or by wiping with Master-Mixed Surface Preparer which will cut the gloss. If the old finish has previously been waxed or polished, care should be taken to remove all of the old wax and polish with turpentine or Surface Preparer. Then apply one coat of Master-Mixed Enamel Undercoat followed with the finish coat of your choice, either semi-gloss, high gloss or enamel. If the finish coat is to be a color other than white, the undercoat can be tinted to match the approximate shade of the final coat, thereby making it easier to cover in the final coat.

If the old finish is peeling and cracking badly, it should all be removed with Paint and Var-

nish Remover and the surface carefully washed with paint thinner or turpentine to remove all traces of wax contained in varnish removers. When thoroughly dry, apply undercoat and enamel the same as on a new surface.

Enameling Over Previously Varnished Surfaces

In redecorating an old house it is sometimes necessary to enamel over previously stained and varnished woodwork. When this is done you must first determine whether or not the stain on the woodwork is a bleeding type stain. Before proceeding, it is best to first test the old finish by applying a small amount of enamel to the old surface, taking a corner which is inconspicuous but would also contain a high concentration of the old stain. After this spot of paint has had a chance to dry, examine it carefully and, if the old stain was a bleeding type, the paint would have turned a light pink. When this is encountered it will be necessary to seal the entire surface so that the stain will not bleed through the finish coat. The procedure in this case would be as follows:

Remove the gloss from the old finish by using Master-Mixed Surface Preparer or No. 00 Sandpaper. Apply a full coat of Master-Mixed Stain Sealer. Apply a finish coat of Master-Mixed Semi-Gloss, High Gloss, Sero-Glo or Enamel; or, for a greater depth of luster when high gloss finishes are used, put one coat of Enamel Undercoat over the Stain Sealer before applying the finish coat. Ample drying time must be allowed between coats.

If the test for bleeding stain indicates that the previous stain does not bleed, the following procedure should be used. Remove the gloss, using Master-Mixed Surface Preparer or sanding with No. 00 Sandpaper. Apply one coat of

Enamel Undercoat and apply a finish coat of Master-Mixed Semi-Gloss, High Gloss or Enamel. If the original varnish finish has alligatored or is otherwise in bad condition, it will, of course, first be necessary to remove the varnish with Master-Mixed Paint and Varnish Remover before either of these procedures is used. If varnish remover is used, be sure to rinse the surface thoroughly with turpentine or paint thinner to remove the wax film which is left by the paint and varnish remover. It is always a good plan to wash the surface thoroughly before any new finish is applied in order to remove any dirt, grease or grime.

The Proper Way to Brush Varnish and Enamel

Varnish and enamel should never be brushed out like paint. When varnishing or enameling, fill the brush and apply quickly and freely, "flowing" the liquid *with* the grain of the wood. Next, without filling the brush, stroke directly *across* the grain. This will help spread the varnish or enamel in an even film, covering any spot missed in the first application. Now scrape the brush fairly dry over the edge of the can, and *brush lightly once more with the grain*, making your brush strokes as long as possible to

take up any surplus varnish or enamel which would otherwise run and make sags.

Choose a clear, dry day for varnishing or enameling; and after applying, avoid direct drafts or otherwise stirring up dust which will settle on the wet surface and spoil the finish.

The Use of Graining Colors and Graining Tools

The purpose of Graining Colors and Graining Tools is to produce an imitation wood grain on surfaces where a natural wood grain is desirable, but unobtainable. This type of finish is adapted to surfaces such as old soft wood floors which are too marred or discolored to permit a natural, or transparent finish. It is also adapted to unfinished furniture, where the wood possesses no natural beauty of grain, or to previously painted furniture of any type.

The finish produced by graining colors completely hides the original surface, and consists of two parts. The first is the opaque ground coat, such as our Color Varnish Undercoat, which is a flat undercoat approximately the shade of new wood. This should always be applied first. It doesn't matter whether the wood to be grained has been previously painted or is in an unfinished state, so long as the surface is clean and free from all grease, wax or moisture. If the surface has previously been enameled or varnished, the gloss should be removed by light sanding before applying the Color Varnish Undercoat. When this undercoat has thoroughly dried, you will have the proper foundation for applying whatever graining color you have selected.

We recommend the use of either our Light Oak or Dark Oak Graining Color for this purpose. Choose your graining color and brush it over the Undercoat; then, before the graining color has dried, create your own grain effect through the use of the grain-



ing tools illustrated here and described in our General Catalog.

The use of graining tools is relatively simple and with a little practice, some very natural and beautiful graining effects can be secured.

After the graining has been completed, and the surface has thoroughly dried, it is advisable to apply a coat of good varnish.



Suggested Finishes for Household Radiators

Many home decorators desire to have radiators the same color as the wall surfaces in order that they may be inconspicuous and blend with their background. Interior finishes of almost all types now can be used for this purpose. These include high gloss and semi-gloss enamels and flat finishes. However kalsomine and casein paints, should never be used on a heated surface as they will crack and chip. Gold and silver are popular radiator finishes and are specially prepared bronzing finishes for heated surfaces. They can be used for other types of interior decoration, too.

The radiators should be cold when applying any type of radiator decoration and should not be heated until the paint or enamel is perfectly dry. Special brushes are available for painting



radiators. They have long handles to permit reaching all parts of the radiator in order to make complete coverage with the paint. A finer haired brush is recommended for the application of the aluminum and gold bronzes than is required for regular wall finishes.

How to Finish Stoves and Stovepipes

Before repainting stoves or stovepipes, first remove any traces of rust with sandpaper. Then clean the surface thoroughly until it is free from any grease or dirt. If you are repainting over an old, glossy finish, sand it lightly to remove the gloss. *Do not apply paint while the stove is hot.*

A special Stovepipe Enamel should be used. We recommend our Black Stove and Pipe Enamel, as it produces a bright, glossy finish that prevents corrosion and is designed to withstand the normal amount of stove and stovepipe heat. No paint will stand up on surfaces that get red hot.

If you have a porcelain-finished stove, do not attempt to paint over the porcelain, as paint and enamel will not adhere properly to a porcelain surface. Stove and Pipe Enamel is intended for metal stoves only, or for the metal portions of porcelain stoves and for other household equipment, such as boiler fronts, iron pipes, heating and cooking units and coal scuttles. One coat is usually sufficient.



Refinishing Bathtub and Sink Exteriors and Refrigerators

Often the unpainted and exposed part of a bathtub or sink, or the chipped or worn refrigerator, spoils the otherwise neat and attractive appearance of a room. Special enamels, such as our Master-Mixed Siliconized Refrigerator Enamel, have been made available to decorate this type of surface. They dry hard to a high gloss which is sanitary and easily cleaned.

Those who have wooden drainboards on their kitchen sink can repaint and make them more attractive by using these special products. Refrigerators which were originally enameled can be made new in appearance by coating with these products. They are also used for touching up chipped spots on porcelain surfaces.

Refinishing Porch Furniture

Enamels used on porch furniture must dry quickly and hard. In addition, they should hide the old surface perfectly and show no brush marks. Another quality desirable for such enamels, is ability to withstand outdoor exposure. One coat of Enamel Undercoat is usually used on new work followed by one or two coats of a suitable enamel, such as our Siliconized 4-Hour Enamel which has all the qualities mentioned above.

It is necessary to remove all gloss by sanding before applying the final coat of enamel. Old work does not usually require more than one or two coats. A great variety of colors is available and, of course additional shades and hues can be secured by intermixing the available colors. A medium sized brush is recommended.

What to Use When Refinishing Wire Screens

Special screen enamels are recommended for refinishing screen wire because they are made so as not to clog the meshes of wire as ordinary paint or enamel will sometimes do. One coat is usually sufficient.

A low-priced carpet faced tool such as indicated in the accompanying illustration will apply screen enamel far more easily and quickly than a brush. For the fastest, easiest job, we recommend the Master-Mixed Spray Bomb; choice of green or black.



Screens that are enameled regularly every year or two will last indefinitely, whereas screens that are allowed to rust will develop holes and have a relatively short life. Brass, copper or bronze screens should be coated with a good spar varnish thinned with turpentine.

What to Use When Refinishing Iron Beds

An old iron bed can be made very neat and attractive with a coat of enamel in a color to harmonize with the furnishings of the room. If you are careful with your work, an iron bed can be refinished to look like new. Use our Master Mixed Siliconized 4-Hour Enamel. The bed needs no special preparation, except that the surface to be painted must be clean, and if the old enamel or paint shows evidence of cracking or peeling



off, the entire surface should be gone over with a wire brush to remove the scaly paint. Then, the surface should be sandpapered to insure a smooth surface for refinishing.

How to Improve the Appearance of Old Pipes

Any unsightly pipes, whether in the living rooms or basement, can be almost obscured by painting them with the same materials used for wall decoration. Where contrast is desired, as in some basement playroom decorations, gold or aluminum paints are admirable for this purpose, or the whole range of interior finishes (excepting casein paint and kalsomine) can be used. Just clean thoroughly and apply the material of your choosing. On very hot pipes, use aluminum paints only.

Refinishing Miscellaneous Household Articles

The refinishing of occasional articles or accessories which are present in every home, offers an opportunity to brighten a room by the use of contrasting colors and at the same time again make useful what may have been a discarded article. A corner shelf, book case, end table or chair can be cleaned and varnished or enameled with a touch of color which will brighten the whole room and give expression to your own originality.

Even casual articles or small odds and ends such as waste baskets, lamp bases, book ends and flower pots, may be made to enhance the beauty of the room through the use of color. Gold and Aluminum Enamel also has its place in refinishing such articles.



The Question of Removing the Old Finish

If the old finish is in good condition, there is no need to remove it. Just be sure that the surface is absolutely clean and free from wax. Chair arms and backs should be washed with soap and water and rinsed with clear water to insure perfect cleanliness. Then sandpaper the surface lightly to remove any gloss, wipe off the dust and apply a coat of varnish or enamel as desired. If the old finish is badly cracked and checked, or worn through in spots, it should all be removed with Master-Mixed Paint and Varnish Remover.

After removing the old finish, the surface must be thoroughly cleaned with turpentine to remove any wax deposited by the varnish remover unless our Master-Mixed Non-Inflammable Remover was used, for this remover requires no after-wash. Then, when the surface is perfectly dry, sandpaper lightly and proceed to finish as you would unpainted furniture.

Revarnishing Furniture to Change the Color

If you desire to give your furniture a darker finish than the original, you can proceed in either of two ways depending upon the condition of the original finish. A badly checked varnish finish should first be removed with paint and varnish

remover, then the surface should be cleaned by rubbing well with turpentine. The surface is now prepared for an oil stain, the selection of which should be consistent with the type of wood to be refinished. Finish with one or two coats of clear varnish as outlined on Page 22. If the original varnish finish is in good condition, it can be sanded lightly to remove the gloss, dusted, and color varnish of the desired shade applied directly.

In case a lighter color than the original is desired, it will first be necessary to apply a coat of Master-Mixed Color Varnish Undercoat as a ground color to the properly prepared surface. Then, finish with one or two coats of color varnish which is available in all standard finishes, such as Light Oak, Dark Oak, Walnut, and Mahogany. It should be remembered that Color Varnish Undercoat completely hides the grain of the wood and if a grain is desired, it can be obtained by using prepared graining colors and the proper graining tools as described on Page 19.

How to Finish Unpainted Furniture

Finishing unpainted furniture is one of the easiest ways to add color and charm to your home. There are a variety of finishes available that make it possible for you to paint your furniture in keeping with your general decorative scheme. See instructions for the various methods in the following paragraphs.

Suggestions for Using Wood Filler

All hard woods which are open grain, such as Oak, Walnut or Mahogany, must be filled; otherwise a smooth and even finish is not secured. Close grain woods, such as Maple, Pine, Fir and Poplar, do not need to be filled.

Clear Varnish or Wax Finish

For a varnish finish apply two or more coats of our Master-Mixed high grade Spar Varnish direct to the woods, with the exception of fir which, due to the large amount of soft grain, should receive a wash coat of 3 lb. cut white shellac. Sand lightly before the application of the varnish.

For a wax finish apply a full coat of pure white shellac or one full coat of spar varnish, sand lightly and wax. This will give the minimum in discoloration to the surface finished. Wax finishes are not recommended for outside use.



Stain and Varnish Finish

Oak, Walnut, Mahogany and similar woods must be filled. For Oak, fillers are available containing stain so that the staining and filling is completed in one operation. Walnut and Mahogany should be stained and then filled. The filler will absorb part of the stain so that the finish will be uniform. Close grain woods can be stained without filling.

After filling and staining, apply one thin coat of pure white shellac to seal the pores of the wood. Sand lightly and follow with either the varnish or wax, as outlined above. In finishing fir, the undersides of the tables and chairs should be coated with varnish or shellac in order to exclude all moisture.

How to Use Wiping Stain

Master-Mixed Modern Tone Wiping Stains are made in jewel tone colors, which give all

the hue and brilliance of enamels without obscuring the natural grain of the wood.

Many interesting finishes may be achieved on open grain woods, such as oak, mahogany and walnut by using a contrasting filler coat in conjunction with wiping stains.

For close grained wood, such as birch, maple, pine, etc., no filler is needed.

The following procedure will produce a most satisfactory finish on furniture, kitchen cabinets, woodwork and doors:

For Close-Grained Woods:

Brush on a coat of wiping stain in the color of your choice. Allow the stain to penetrate until the solvent has evaporated, or until the wet look leaves the stain; then using a soft cloth, wipe the stain with the grain. You will notice how the wiping brings up the color. Allow the stain to dry overnight, and apply a thin coat of white shellac. The shellac may be lightly sanded after one hour, and a coat of any of our clear varnishes, such as Master-Mixed Plastic Finish or the conventional varnishes, such as Master-Mixed Floor and Trim Varnish, or Master-Mixed All-purpose Spar Varnish may be applied.

If another coat of varnish is desired, allow the varnish to dry overnight, and rub the surface with steel wool to remove the gloss before applying another coat.

For Open Grained Woods:

Follow the same procedure as above, except after applying the thin coat of shellac, a filler coat should be applied. Our Flat Paints make an excellent filler for this work, and allow the finisher to choose a contrasting filler color.

For filling with flat paint, apply the paint to the surface with a brush. Allow it to set for ten

minutes, and wipe across the grain crowding the filler coat into the open pores. Then wipe off the excess by wiping with the grain. Allow filler to dry overnight, and finish with Plastic Finish, or one of the varnishes described above.

Enamel Finish for Furniture

The wood should be sanded smooth and a coat of shellac applied to seal the pores. Sand lightly and apply Enamel Undercoat and allow to dry. Sand the undercoat lightly and apply a coat of enamel such as our Master-Mixed Siliconized Four Hour Enamel.

Changing a Varnish Finish to a Wax Finish

There are two ways to change a varnish finish to a wax finish. Either remove the varnish with paint and varnish remover and apply our Maid of Honor Liquid, Paste or Self-Polishing Wax, or apply a coat of dull finish varnish, such as our Master Mixed Semi-Gloss Varnish over the old finish, provided it is in good condition. A dull finish varnish resembles a real wax finish but has the wearing qualities of a regular varnish. If the old varnish is badly checked or worn through in spots, remove it before revarnishing.

Decalcomania Transfers and How to Apply Them

If you wish to add a final dash of color to your finished job, you can do so quickly and easily by the use of Decalcomania Transfers. These transfers are available in a variety of attractive designs, reproduced in rich colors. To apply them simply dip in water, lay transfer flat on object to be decorated and slide off paper. No cement or varnishing necessary. Decalcomania transfers are suggested for furniture (especially nursery furniture) cabinets, and other household articles.

HOBBY AND PAINT SPRAYING



Hobby Painting

There is a fascination in the products of your own creation. Add a finishing dash of color to those practical or novelty items produced with either hand or power tools. There are lots of ways to finish metal or wood. They can be brushed, dipped or sprayed. Contrasting colors can be added with striping tool or small brush. The resulting finish can be varnished, enameled or waxed—as you prefer.

Detailed instructions are given in other parts of this book for finishing open grain woods such as Oak, Walnut and Mahogany, or close grain

woods such as Maple, Pine, Poplar, etc. You will find also directions for enameling and waxing.

Just determine the type of wood—decide on the finish you desire—proceed as described under clear Varnish Finish, Enameling, etc., and the results you secure will be very pleasing. Decalcomania transfers will add to the decorative and color contrasts.

Spray Painting

Spray painting can be done on large and small articles alike. A small table, chair kitchen cabinet, house, barn or automobile can all be sprayed with the same equipment. You don't need to be a professional painter to spray paint. Most of the material available today can be sprayed with equipment which will produce air pressures from 30 to 45 lbs. Spray guns are designed to handle materials at these pressures and very successful work can be done.

Ordinarily, spraying is from six to eight times as fast as applying paint with a brush and, on some surfaces, even faster.

The first step in spray painting is to see that the surface or article is free from all wax, grease, loose paint and dirt. If the surface is rough, it should be smoothed with steel wool or sand-

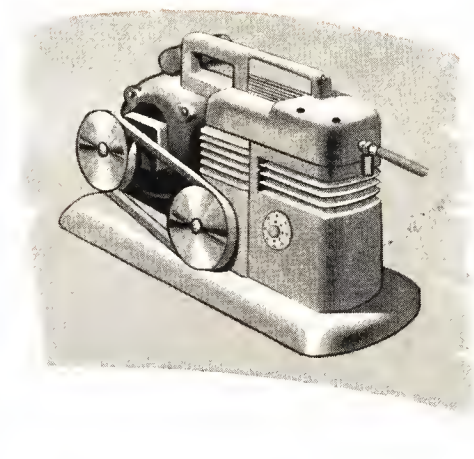
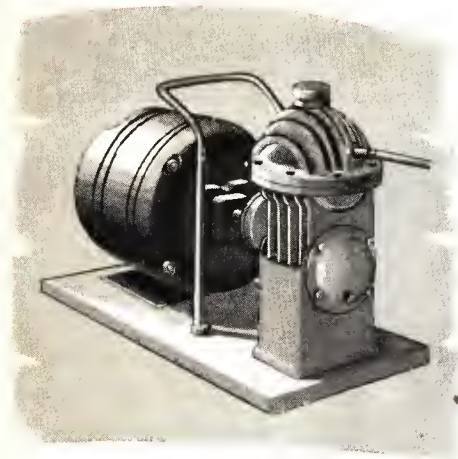


paper (except stucco, or other surfaces intended to be rough). After the spraying material is thoroughly stirred, it should be strained through cheese cloth or similar loosely woven fabric to remove any foreign particles which may have collected during the stirring operation, and which might plug up the small openings in the spray gun. The spraying material should then be put into a spray cup or a larger container, such as a 3-gallon paint tank.

In spraying insecticides and cold water paint, proper straining is very important as these materials are mixed (not ground) and unless the coarser particles are removed a clogging of the nozzle will result.

It is advisable to experiment a little on an old wooden box, piece of wood or something of that nature until you have mastered the simple technique of handling the gun. The spray gun should be held from 6 to 10 inches from the work and carried along the surface in an even stroke, the pressure on the trigger of the gun being released before the hand stops moving at the end of any stroke. This is done to prevent a piling up of the spraying material which will occur if the pressure on the trigger is not released when the movement of the gun is stopped.





Compressors . . . CRAFTSMAN Compressors come in varying sizes from 30 to 45 pounds with varying CFM (cu. ft. of free air displacement which determines speed and capacity). 30 pound units are ideal for small jobs around the house or farm, light general maintenance, light finishing and refinishing. Available in both the efficient piston and inexpensive diaphragm types. Higher pressure units are offered for medium maintenance painting in factories, stores, warehouses, schools, office buildings, hotels, apartments, homes . . . and for automobiles, trucks, tractors, airplanes, farm machinery. The largest portable types are excellent for contractors and other professional

or semi-professional painting. ILLUSTRATED: (1) $\frac{1}{4}$ -HP Diaphragm Sprayer, 30 lbs. pressure, (2) $\frac{1}{2}$ -HP Piston type, 35 lbs. pressure.

Spray Guns . . . all types for all materials and jobs, designed especially for CRAFTSMAN Compressors. Suction feed type is best for paints, lacquers, and enamels of ordinary consistency; pressure feed type applies material of almost any consistency; internal break-up nozzle type "breaks up" the material being sprayed inside the nozzle . . . pattern is changed by changing nozzle; external break-up nozzle type in which the material being sprayed makes contact with air outside the

nozzle, changes pattern by adjusting air control on gun or nozzle adjustment on conversion kits for lower-priced guns; bleeder type permits air to pass through nozzle constantly; shut-off type controls both air and fluid at the trigger (for use with air tanks).

You will never know what fun it is to spray paint until you have tried it. In many cases a sprayer will pay for itself in time saving alone. Barns, houses, garages, automobiles, basement walls and ceilings, screens, radiators, floors, furniture (both wood and wicker), toys, bicycles—in fact practically any surface can be sprayed.

Refer to our special paint sprayer book available through Sears Stores and Mail Order Houses.

MASTER-MIXED *Interior Finishes* and where to use them

There is an appropriate, fine quality Master-Mixed finish for every interior decorating purpose. Each has been formulated to provide professional-like results under the brush of the amateur craftsman.

- Rubber-Base Flat Paint covers almost any surface in one coat; easy to apply and dries quickly.
- One-Coat Self-Sealing Flat Oil Paint in pastel tints and modern deep tones for almost any wall.
- Snowwhite Flat Enamel, a flat finish with the characteristics of enamel. Available in colors.
- Rubberized Oil-Base Flat Wall Paint, a fine one-coat finish; no primer needed on most surfaces.
- Sero-Glo, a semi-gloss enamel-like finish for walls, trim, furniture. Great hiding power; washes easily.
- One-Coat Semi-Gloss Finish sheds dust and dirt; washes easily; for woodwork, hallways or any wall.
- One-Coat High-Gloss Finish washes beautifully. Ideal for kitchens, bathrooms and for woodwork.
- One-Coat Siliconized 4-Hour Enamel in 22 colors for inside or outside use; dries in four hours.
- Snowwhite Siliconized Enamel, a white white slick as glass; resists scratches. Easy to keep clean.
- Sero-Tone covers almost any surface in one coat. Dries quickly to a rich, flat finish. Economical.
- Color Varnish stains and varnishes in one operation. Used for finishing floors, furniture and woodwork.
- Clear Varnish of various types protects and enhances the beauty of furniture, floors, woodwork.



WHAT *Siliconizing* DOES FOR YOU...

Many Master-Mixed interior finishes are "siliconized" which makes them even better . . . makes them harder, smoother and easier to keep clean.

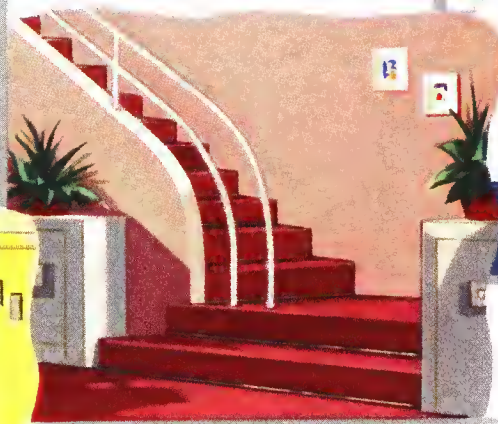
COLOR

Greets the Welcome Guest

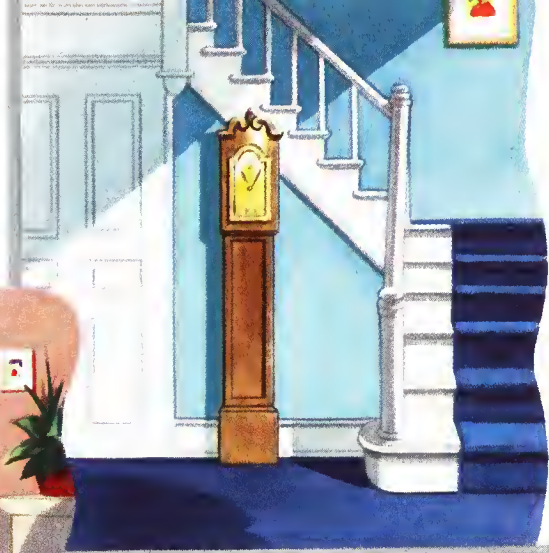
Your entrance hall should reflect a sincere spirit of hospitality. Color alone can lend an atmosphere of cordiality and cheer like the hearty hand clasp of a friend.



Here the rich warm tones of the varnished flooring combine with chaste white enamel to set off the cheerful yellow walls. Baseboard and door are finished in the wall color.



Definitely modern, this smart treatment promises a cordial reception to the welcome guest. Note that both the floor and stairs are carpeted wall-to-wall.



This superb traditional stairway has been handled in a conservative manner which enhances the natural beauty of the fine architecture; dignity expressed in color.



COLOR

Expresses Personality

Personality knows no age. It is measured in heart beats, not by figures on a dial. The warm, vibrant personality will always be at home with gay, vital colorations which speak a language of youthful high adventure. The more sedate will favor pastel colorings and neutral tones. Chances are, whatever colors appeal to you will express your personality.



Neither architecture nor furnishings are unusual in this room. Yet color alone has made it a thing of beauty, a joy forever.



Rose (Comeo Coral) walls with the soft green in the cove repeated in the draperies and faintly echoed in the ceiling.



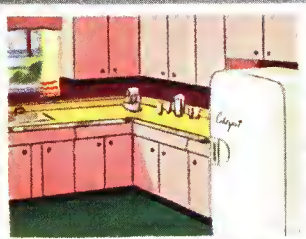
Color, that superlative magician, which, by its subtle touch, transforms the dingy, wear-weary room into a thrilling experience for the beholder . . . Color, which can cause unwelcome features to disappear while accenting the treasures of line and design which every room inherently possesses. Color does all this and more. Color is yours to command in the many types of Master-Mixed Finishes.



The "little gray home" and the "little brown shack" bring nostalgic memories to some people, but if you were to inherit either one, we think that you would want to paint it up. For paint is protection. Paint is color. Paint makes property look better . . . worth more. Paint, inside and out, is the greatest home improvement you can make for the money you spend. Master-Mixed is your best buy.

IT'S FUN TO WORK

In a colorful kitchen!

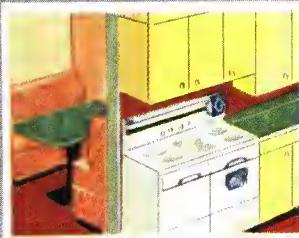


Kitchen in dainty pink, just right for the June bride.



Natural wood enhanced by Master-Mixed Wiping Stain.

Page 28



Goy yellow cabinets help this kitchen to wake up and sing.



Cool blue walls set off these attractive white appliances.

Today's smart kitchens call for color. You can always depend upon superior quality Master-Mixed finishes to give a colorful lift to your life in the kitchen.

SEARS
ROEBUCK AND CO.

you choose from the rainbow

**WHEN YOU SELECT DECORATOR
COLORS FROM SEARS FAMOUS**

**COLOR
BANK**



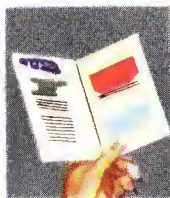
Room Color Schemes

Consult books full of colored illustrations showing fascinating, decorator-styled color schemes for every room in your home.



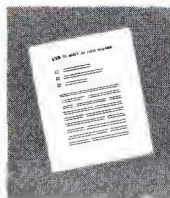
Big Color Chips

Color chips big enough so that you can see how any color you select will actually look on the walls of your own home.



Take Home Samples

Actual color samples which you can take home for mixing or matching, each printed with its identifying number or formula.



Formulas for Mixing

Accurate, scientific formulas for mixing literally hundreds of luscious, high-style color blends in various finishes.





SEARS MAKES IT EASY

to mix or match color schemes

Imagine 358 decorator colors...RIGHT AT YOUR FINGER TIPS

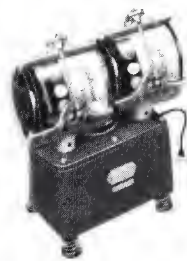
Every one of the 358 colors in Sears Color Bank was created by a color stylist and approved by a jury of interior decorators. Simply select the colors you like best; you know they're right.

We'll be glad to machine-mix your colors to the individual formula

Many of the high-style colors in Sears Color Bank are a blend of colors and tint bases mixed according to a predetermined formula. With such colors, this formula is plainly printed on the back of each individual color chip. To make sure that these ingredients are perfectly blended to match color you select, ask us to machine-mix them while you wait.

A special "tint base" line to make your selections color perfect

To make sure that you will get the greatest possible satisfaction from the blended colors you select from Sears Color Bank, we have provided a complete line of "tint bases" specially formulated and packaged for ideal mixing and application properties. Many of these finishes including the various enamels, semi-gloss and high-gloss paints have been specially siliconized. Siliconizing makes them smoother, harder, easier to keep clean—no need to scrub.



Create thrilling color schemes...

LIKE A PROFESSIONAL DECORATOR

With dozens of thrilling color schemes to consult, with every color in the rainbow to select from, it's easy to bring entrancing color harmonies to your home. Here's all you do:



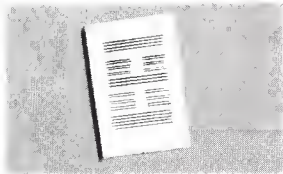
CHOOSE COLOR SCHEME

Create your own or select from the pictures in our color books.



WE'LL MIX IT FOR YOU

If you choose a color blend, we'll be glad to machine-mix it for you.



SELECT THE PAINT

Numbers and formulas are printed on the back of each color chip.



YOU'RE READY TO PAINT

That's all there is to it; the color will be the exact shade you selected.



HAS ANYBODY TOLD YOU ABOUT THIS *Quick Easy* WAY TO DECORATE?

TRY MASTER-MIXED

RUBBER-BASE *Flat Paint*

GOES ON EASILY—DRIES QUICKLY—NO "PAINTY" ODOR

Master-Mixed Flat Point is ready-mixed, ready to use. It is tough and resilient, easy to apply either with a brush or roller coater. Covers

almost any surface perfectly with only one coat and quickly dries to a beautiful mat finish. Use room the same day; no "pointy" odor.

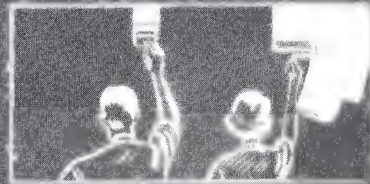
SCRUBBING WON'T HURT IT—DIRT FLOATS RIGHT OFF

Master-Mixed Rubber-Base Flat Point is easy to clean; a gentle sponging "floats" most dirt and smudges right off. However, for stubborn spots

and stains, scrub it if you like, for scrubbing will never harm it. Available in eighteen exquisite colors and countless decorator-styled blends.

BRUSH IT ON — ROLL IT ON

Goes on smoothly without showing laps. Covers perfectly with either brush or roller coater. Painting with a roller coater is easy — and so quick — that you'll be thrilled. Just try it and see!



Room color at left is Chortreuse—Rubber-Base No. 4524.

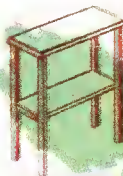
For a similar finish at lower cost, you may prefer Sero-Tone.

S E A R S , R O E B U C K A N D C O .

WHAT DOES YOUR BEDROOM SAY ABOUT YOU?



**A SMILING BEDROOM
FOR PLEASANT DREAMS**



Does your bedroom pay you pretty compliments? It can. For the Master-Mixed Line includes finishes in color for every type of home decoration . . . for walls, wadwork, floors and furniture. The three appealing bedrooms shown here could be equally attractive finished in Flat or Rubber-Base Paint, Sera-Tone, Sero-Glo or Snowwhite Flat Enamel, whichever you like best.

Master-Mixed 4-Hour Enamel is one of the most versatile and durable of all decorative finishes. Available in 26 lovely colors, it is just the thing for re-finishing those odd pieces so as to add a pleasing note of color to a room ensemble. Equally good for finishing unpainted furniture. Cavers well; goes on smoothly; dries hard in 4 hours. Never be without it.



A gay yellow wall in this restful gray room greets you with a cheerful "good morning."



Charming simplicity that holds forth the promise of a new and better tomorrow.

COLOR

Says "Wake up and Live"

The drab and cheerless bathroom of yesteryear has blossomed into a thing of beauty and a joy forever. The fixtures themselves have cast aside their sterile white to come abloom with exciting color. Small wonder then that the coloring of walls, floors and accessories have conspired to make the modern bathroom the most cheerful and invigorating room in the house. Relatively speaking, the bathroom is a smaller room. For this reason, you can indulge your desire for lusty color combinations which might seem a bit "splashy" in a larger room. Above all, keep bathrooms bright and cheerful.



Jade Green 4-Hour Enamel is the spark that sets off the lemon-colored fixtures in this delightfully wide-awake bathroom.



Sunshine Yellow High-Gloss Finish does a perfect decorating job in this bathroom. A sure cure for those early morning "blues."



Smart sophistication is easily achieved in this rich ensemble with Light Pink and Vermilion 4-Hour Enamel on the walls

COLOR

Runs Riot in the Hobby Room

Toss your inhibitions to the wind. Splash on color with a pogon hand. Whether your taste runs to the flaming reds and golds of the Borderland or the vibrant greens and browns which echo the haunting beat of jungle drums, your hobby room must express your own personality.



The workshop, too, can be colorful. Master-Mixed 4-Hour Enamel provides a smooth, wear-resistant surface for work bench and cabinet. The floor, like all floors shown on this page, is covered with a tough, gleaming coat of Master-Mixed Concrete Floor Enamel that stands abrasion.



What a place for a party! Can you imagine any guest feeling bored in surroundings like these? Here, as elsewhere, colorful Master-Mixed Finishes have done a slick trick.



A sparkling recreation room blossoms from a dingy basement area. Easy to keep them happy at home in this cheerful atmosphere.



This colorful cozy corner fits into the "extra room" plan; could even be the nucleus for a one-room apartment. Master-Mixed Finishes make it inviting—valuable as a rental area.

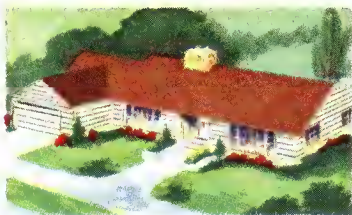


WHEN QUALITY COUNTS...

SNOWWHITE

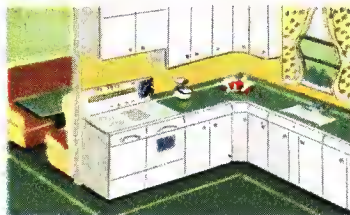
IS THE WORD TO REMEMBER

THE FAMILY NAME OF THE FINEST MASTER-MIXED FINISHES



**SNOWWHITE
WHITE HOUSE PAINT**

A superior one-coat house paint of great hiding power. Provides a smooth, extremely white exterior finish of exceptional durability.



**SNOWWHITE
WHITE ENAMEL**

An extremely smooth, hard finish which resembles a fine baked enamel. Very easy to clean; ideal for kitchens and baths.



**SNOWWHITE
ODORLESS FLAT ENAMEL**

This fine enamel dries to a flat, mat finish yet is easy to keep clean. Comes in attractive colors. A great finish for walls and woodwork.

Exclusive **MASTER-MIXED QUALITY SOLD ONLY BY SEARS**

EXTERIOR PAINTING



When and How Often to Paint

Repaint promptly when you find previous coats are wearing through and exposing the wood or other building material surface to the weather. If the old paint is peeling try to locate the cause and make necessary repairs before painting. Most peeling troubles are due to moisture getting to the surface from the inside. Look for defective carpentry and use caulking compound where necessary.

While fine appearance is the chief attraction of outdoor paint, its major function is that of a protective coating, shielding the porous wood from the sun's ultra violet light, soaking rains, wind driven dust, and ice or hail. Some home owners make a practice of painting every other year, or every three years. This is usually done for decorative purposes, but care should be exercised that too heavy a paint film is not built up with the resultant cracking, checking and even peeling due to the weight of the coats of paint. A paint film should weather or "chalk" in order to insure proper adherence of the new coats and

in addition you are entitled to a reasonable service from the paint applied. When a paint film ceases to protect, it is time to repair cracks, loose joints, etc. and to repaint. Window sills and similar surfaces often require repainting more often than the whole structure.

Paint when the weather is good for drying and there is little dust, troublesome wind or annoying insects to handicap your work.

On new buildings it is often advisable to hold up paint work until early fall, or until the summer's sun has dried the new lumber thoroughly. Whatever season you decide upon, be sure of warm dry weather. Be sure the wood itself has dried clear through, not merely on the surface, otherwise peeling and blistering may result.

Do not attempt to paint on cold, damp days when the temperature is below 50 degrees, or if there is danger of a frost at night. Frost means dampness. Do not paint over frosted or rain-wet surfaces. Wait until the sun has thoroughly dried them out again.

Choosing the Colors

When selecting colors, the size of the house, the style of architecture, and the general surroundings (whether landscape or neighboring dwellings) should always be considered.

Strong, bright shades lend prominence to a building, which suggests their use for the small



or cozy home. While the more neutral shades, including grays, drabs and browns have been most popular for the larger home in town, many now prefer brighter colors even on large homes. Choosing a color is a matter of personal taste, but it is well to consider how your home will fit into the neighborhood when you select a color. These latter colors will thus blend more readily with surrounding houses, and, besides, will be less likely to show the natural accumulation of city grime.

Country and suburban homes, both large and small, usually are surrounded by trees, shrubbery and plenty of space, and are more attractive when painted with the lighter shades to make them stand out as a part of a colorful picture.

Use a different harmonizing shade, or color, for the trimming to relieve the monotony. It may be lighter or darker than the body color, as you prefer.

You should consider as part of the painting job not only the body and regular trim of the house, but the exteriors of doors (unless varnished natural color), window sashes and shutters. Both often take darker or contrasting colors very effectively. Porch floors and steps take soft neutral shades of special friction-resisting floor enamels or paints.

In considering the general color scheme, climate and location are important factors. Sunshine is a harmonizing agent, as is also distance. Therefore country homes, somewhat isolated from their neighbors, located in such sun-



shine spots as Florida or California, may be painted with the more brilliant colors.

As with interior paints, so with exterior—the psychological factors of color remain the same. Red and Orange are advancing colors; Blue and Green, retreating. If you want your house to stand out from its background, to almost seem to advance toward you, be generous in your use of reds and oranges as trim color. As they are advancing colors, they are entirely too strong, of course, for body colors. If you prefer a rather retiring and conservative color scheme, use the retreating and neutral colors. And, because they are retreating, they need not be limited to the trim, but can be used, in harmonizing hues, for the body as well. One caution: Blue, while a retreating color, is one that should be used with extreme care if discord is to be avoided.

Non-Fading Trim Colors

While the most popular trim color for most types of houses is white there are many instances where bright colored trims can be used to give pleasing and lively effects. In the past, one of the great drawbacks to colored trims was the fact that they faded from sunlight.

Now, however, with the development of color-fast, non-fading trim colors, such as Master-Mixed Brilliant Red, Maroon, Turquoise, Dark Green, Verdi Green and Spanish Blue, it is possible to add that touch of sparkling color so often neglected in exterior painting. The trim

may be considered as a frame and there is no reason why you should not frame your house as you would a picture.

Brightly colored trims are most appropriate against neutral back-

grounds. Thus houses of white, cream, ivory or gray lend themselves most readily to such trims. Houses whose bodies are all done in color suggest the white trim for contrast, especially if the houses are small. A trim lighter than its background makes the small house look larger. The white trim and the colored body offer many interesting possibilities—but the possibilities are no less interesting, even if less exploited, for the white or neutral house with trim in bright color.



New houses, never before painted, should be allowed to dry out for several weeks after the plastering has been done. "Green" plaster is always moist and time is required for it to dry properly. Delay the paint job to make certain the boards do not retain this moisture. Knots and resin streaks should be sealed with shellac or Master-Mixed Aluminum Paint



to prevent later discoloration of the paint film.

Houses that have been painted before must have all loose, scaly paint scraped off with either a putty knife or wire brush. Paint that is merely "chalking" or slowly wearing away need not be removed as it offers the firm foundation required for the new paint. Cobwebs, dust, and other foreign matter should be brushed off with a duster as you apply the first coat.

There are several incidental but important odd jobs you should do before beginning the actual painting. For instance, loose boards, cornice moldings, door or window trimming should be gone over, nailed up, and put in good condition so that they can be properly painted and not marred by later repairs. Any new boards that you must insert should be given an individual priming coat before the finishing coats. Otherwise they will flatten out and not show the glossy body of the rest of the paint job.

Eave spouts, conductor pipes and gutters should be examined for rust and replaced if badly rusted, or cleaned and painted over if only slightly rusted. Master-Mixed Rust Sealing Primer is made especially to apply over a rusty surface. It bonds to the rust and permits the use of any exterior finish desired for the final coat. Use a wire brush to remove the rust and provide a better painting surface. Our Metal Roof and Gutter Paint is made especially for resisting rust on metal surfaces. For unpainted metal, our Master-Mixed Zinc Chromate Primer is the most effective primer ... even better than "Red Lead." It can be used even over new galvanized metal without any fear of peeling. Paint downspouts the same color as the background of the house to keep them inconspicuous ... the same as the trim if the spouts are against the trim.

Window glass should be replaced before paint-



ing so that the putty will be painted over with the trim. Fresh putty applied later would look unsightly on freshly painted window sashes. A general replacement of old, dried, cracked or loose putty will prove worth the effort at this time. It pays to use Master-Mixed Glazing Compound rather than putty because it remains tough and does not harden like putty. Old sashes that are badly weather-beaten and extra dry should have a priming coat of house paint thinned with linseed oil brushed into the putty grooves before glazing.

The roof and chimney should be examined carefully; loose or missing shingles replaced and brick joints around the chimney flashings cemented up, and the whole chimney tuck-pointed where needed. Master-Mixed Asbestos Fiber Roof Cement proves most practical in making many chimney repairs and for stopping leaks in flashings, also in roll roofing or composition shingles.

All joints around window frames and door frames and any openings where boards butt together or are cracked should be caulked with caulking compound. Holes made by countersinking nail heads should be filled with putty or knife grade caulking.

The purpose of all these preliminary repairs is to avoid leaks which will mar interior decorations or result in paint peeling due to water getting behind the painted surface.

Brushes Required for Exterior Painting

One large brush for regular work, a smaller brush for trimming and a sash brush will be needed. The average person finds a flat brush about $3\frac{1}{2}$ or 4 inches wide best for ordinary painting. Brushes with longer

bristles when filled with paint are usually too heavy for untrained wrist muscles to handle. The "spring" of the long bristle brush, and its extra paint carrying capacity are desirable characteristics and therefore preferred by the experienced painter who is accustomed to these heavier tools and can handle them without difficulty.

For general trimming a flat brush about 3 inches wide is recommended. A long handled flat brush 1 to 2 inches wide will be found to work very nicely on the sash.

Here are a few helpful suggestions:

1. Before putting a new brush into work "whip" it back and forth over one hand to remove any bristles which might not be caught into the rubber setting.
2. Enamels or varnishes should be "flowed" on the surface by means of a soft, even, long stroke. By all means refrain from using a "scrubbing" action as this will introduce air bubbles into the finish.
3. Brush with the grain, not against it.

It pays to buy good brushes and take proper care of them. They will produce better and faster work and last longer. Be sure to read Pages 52, 53 and 54 on the care of brushes.

Other Materials Needed

Besides the assortment of brushes described, you will need putty, a putty knife, sandpaper, and a paint paddle. A stiff wire brush is useful in removing loose, scaly paint



on old painted surfaces. Linseed oil and turpentine are needed to thin according to directions.

At least one ladder will also be necessary. We recommend, however, a two-section ladder with ladder jacks and a strong board or extension plank to walk along, as this method of working is both faster and safer.

The paint you use should be *ready mixed*. Sears paint is made and mixed by the most modern machinery in factories equipped for perfect mixing and grinding of the ingredients. The proportions are exact, and the mixing complete; wasteful guesswork is eliminated. The directions are simple and correct. There are no finer raw materials than those used in Sears paints, enamels, varnishes and other finishes.

Thinning House Paint

Directions for thinning house paint for application are printed on the label. It is very important that the label instructions be followed carefully so as not to upset the balance between the pigment and the vehicle of any given formula. Linseed oil is added to some house paints to compensate for the amount of oil which is drawn into the wood. It is very important that the label instructions for thinning with linseed oil be followed completely.

Turpentine or paint thinner are added to paint to make it easier to brush. These thinning materials do not stay in the paint film but evaporate into the air. Therefore, no harm is done if too much thinner is added except that it naturally reduces the consistency of the paint to a point where it is applied over a larger area than it would have normally been applied, which means that the final paint film

will be thinner and will, therefore, not last as long.

Some paint products, such as Master-Mixed House Paint Undercoat, are made with non-penetrating oils. These paints should never be thinned since their purpose is to seal the surface with a "controlled penetration" into the old surface, thereby making a better base for the final paint film.

Old Painted Surfaces When it is remembered that the greatest expense in painting is the labor involved, the economy in following the manufacturer's directions and securing the maximum in protective value from the paint is quickly recognized.

Old painted surfaces are frequently quite porous. Sometimes very little of the original paint is left and thirsty fibers of old wood are exposed. When conditions such as these are found, Master-Mixed House Paint Undercoat should be used as a first coat. Either one or two coats of Master-Mixed House Paint or one coat of Master-Mixed Snowwhite House Paint may be used over the undercoat. Where two coats of Master-Mixed House Paint are to be applied, the first coat should be thinned with linseed oil and turpentine as directed. On the other hand, some old painted surfaces are in good condition and may require only one coat of Master-Mixed House Paint or Master-Mixed Snowwhite House Paint.

New Work On all new wood, the use of Master-Mixed House Paint Undercoat is recommended. It is made with controlled penetration oils which insure good adhesion and, at the same time, a paint film that contains the necessary oils to seal the surface.

Its use insures good adhesion between coats and a top coat of even gloss and color.

All soft, pitchy and resinous spots should be properly primed with Exterior Aluminum Paint before undercoating to seal in the resins which come to the surface from continuous exposure to the rays of the sun.

New clear wood absorbs a greater amount of linseed oil than previously painted surfaces. On the other hand, where the wood is extremely pitchy, it is advisable to add more turpentine than on a very clear grained wood surface, in order to cut the natural resins in the wood and give proper adherence.

When painting any type of an exterior surface, it cannot be too strongly emphasized that the manufacturer's directions should be followed. In case conditions arise which seem to be out of the ordinary in type, the manufacturer is always glad to assist in solving your problem.

Stir the Paint Thoroughly The paint must be stirred thoroughly. When you remove the lid on the paint can, you will find the oil at the top and the heavier pigments settled to the bottom. The oil is the "vehicle" which uniformly disperses or spreads the pigments over the whole surface. You must thoroughly stir these pigments into the oil to make the mixture uniform. A wooden paddle, about two inches wide, serves quite well.

To stir properly, pour off the surface oil into an empty bucket, then pour back a little at a time into the paint as the stirring progresses, keeping the mixture uniform at all times. Finally, pour the whole mixture back



and forth from one container to another several times. With this even mixture, you are now ready to begin painting. A half-hour's stirring of a 5-gallon can of house paint is not excessive.

Number of Coats to Apply The number of coats depends upon surface condition and type of paint used as explained below. If it is new wood or badly weathered, one coat of 10 Master-Mixed House Paint Undercoat plus the finish coat of Master-Mixed House Paint should be applied. Over old painted surfaces in fairly good condition, two coats of Master-Mixed House Paint or one coat of Master-Mixed House Paint Undercoat plus one finish coat of Master-Mixed House Paint should be applied. Over surfaces in good condition, one coat of Master-Mixed House Paint will be satisfactory. The finish coat in each case should be applied unthinned.

One-Coat House Paints Master-Mixed Snowwhite One Coat House Paint is a recent development in the house paint field. It is designed to provide two-coat protection with only one coat and should be flowed on in a full even coat. Unlike conventional house paints it should not be thinned, but should be applied as it comes from the can. The hiding of Snowwhite House Paint is so great that it hides even black. It should always be applied over a well sealed surface; that is, either a previously painted surface in good condition or over a coat of House Paint Undercoat.

Master-Mixed House Paint has been improved by increasing the amounts of titanium dioxide pigment. (Titanium Dioxide pigment hides eight times as well as white lead—pound for pound).

This upgrading of Master-Mixed House Paint makes it possible to obtain a good looking job with only one coat if the painting is done over house paint undercoat or a painted surface in good condition. Some competitive products that are similar to Master-Mixed House Paint have been called One Coat House Paints. If they contain as much Titanium Dioxide as Master-Mixed House Paint, they have sufficient hiding to cover in one coat, but cannot be expected to wear any longer than a normal one coat job.

Quantity of Paint Needed Every full gallon of any paint contains 231 cubic inches. Disregard extravagant claims for "spread" or coverage capacities of various paints made for the same purpose. Quite plainly, the larger the area a gallon covers, the thinner the film coating with correspondingly less protective resistance — though the decorative and color value may be the same. The first purpose of paint is to protect, and all reputable paint manufacturers have that thought first in mind.

In order to estimate the amount of paint required, you must first estimate the number of square feet to be painted. This can be done as follows: Multiply the distance (in feet) around your building by two feet more than the height to the eaves. Add to this result the number of square feet in the gables, which is found by multiplying the height of each gable by one-half the width. Divide the total square feet to be painted by the number of square feet one gallon will cover. This will give you the number of gallons required for your paint job.

For houses, allow one gallon for trim to five gallons of body paint. Barns generally require only one gallon of trim color for ten gallons of body paint.

Thinning directions are stated specifically on the label of each can of Sears House Paints and for best results they should be followed closely. *It is false economy to add excessive thinner to any paint product to secure greater coverage. Protection and beauty are short-lived when this is done.*

How to Thin Each Gallon of Master-Mixed House Paint

For TWO-COAT Work

Kind of Surface	Raw Linseed Oil 1st Coat	Finish Coat	Turpentine 1st Coat	Finish Coat
Fair to Good (Painted)	0	0	1 Pt.	0
Badly Worn (Painted)	1½ Pt.	0	½ Pt.	0
New Clear Wood	1½ Pt.	0	½ Pt.	0

Where to Begin Begin at an upper right hand corner of the building. Try to finish a day's work at a corner or window to avoid laps and streaks. The place where you leave off one day's work and begin another will not then be noticeable, even though several days may elapse because of weather delays.

Paint west or north sides during morning hours, east or south in the afternoons, so that strong, direct sun will not blister the wet paint. You will find such a working plan more agreeable and comfortable for yourself as well. Begin at the top and paint down so that splashes will not damage the surface below. Allow four to six days, or longer if necessary, for each coat to dry.



Masonry Finishes and How to Use Them

The field of masonry finishes is one which has long been shrouded in mystery. This confusion has increased by the fact that there is a lack of uniformity between the similar products of different manufacturers. It was left to Sears to concentrate on the perfection of a few simply applied products which would cover the field of ordinary masonry finishing requirements. Here are those finishes:

Master-Mixed Oil-Base Stucco and Masonry Paint A fine one-coat exterior masonry finish; ready-mixed, easy to apply. Self-cleaning, stays new looking. Several fade-resistant colors and white. Ideal for damp climates as it is extremely resistant to mildew damage.

Master-Mixed Brick and Masonry Paint Our best cement base finish for porous masonry, inside or out. Effectively repels moisture, actually becomes a part of the surface itself. Easy to apply. One coat will hide most masonry surfaces. Available in several colors and white.

WHAT TO USE AND WHERE TO USE IT

for interior surfaces

SURFACE TO BE COVERED	BRICK AND MASONRY PAINT	STUCCO AND CEMENT PAINT	OTHER FINISHES
Unpainted and (or) porous basement walls	First choice	Second choice (use 2 coats)	
Pointed and (or) non-porous basement walls	Not recommended	Not recommended	Any oil-base interior finish
Fireplace or other masonry in living areas	Not recommended	Not recommended	Use primer and sealer with any oil-base finish
Basement floors	Not recommended	Not recommended	Master-Mixed Concrete Floor Enamel

for exterior surfaces

SURFACE TO BE COVERED	OIL-BASE STUCCO AND MASONRY PAINT	BRICK AND MASONRY PAINT	STUCCO AND CEMENT PAINT	ASBESTOS SHINGLE AND SIDING PAINT
Previously painted masonry surface of any type	Recommended	Not recommended	Not recommended	
Fine-pore stucco, brick, stone or smooth cement	Recommended (1st choice)	Recommended (2nd choice)	Recommended (3rd choice)	
Coarse-pore brick, cement block, cinder block, coarse cement	Recommended (2nd choice)	Recommended (1st choice)	Recommended (3rd choice)	
Asbestos siding and shingles	Recommended (2nd choice)	Not recommended	Not recommended	Recommended (1st choice)

Master-Mixed Stucco and Cement Paint A dependable cement base finish for porous surfaces at an economical price. Seals pores in surface to resist moisture. Easy to apply with masonry brush or scrub brush. Comes in several colors and white.

How to Prepare the Surface Careful preparation of the surface before you start to paint is the most important part of a good masonry finish. So always take ample time to do the job right.

Patch Holes, Cracks: Interior holes, large cracks and spots where moisture flows through copiously should be patched with Basement Stop Leak. Exterior surfaces may be successfully repaired with Workmaster Concrete Patcher.

Clean the Surface: Dust, dirt, cobwebs, loose masonry or stucco should be removed with a wire brush. Surface should then be carefully cleaned with a painter's duster.

Use the Right Brush: Use a Workmaster 4-inch stucco or 6-inch masonry brush. Cement-base type paints should be brushed well into the surface. Oil-base Stucco and Masonry Paint may be successfully applied with a brush or sprayed on.

About Cement-Based Paints: Use on porous masonry. Only if surface readily absorbs a dash of water should these paints be used. Dampen surface thoroughly before applying finish. Use a brush; cement-base paints are abrasive and may damage home spray painting equipment.

Waterproofing Exterior Masonry Surfaces

Master-Mixed Silicone Brick and Masonry Sealer will entirely waterproof the exterior surfaces as brick (common or fired) stucco, concrete block, etc. Coating should be applied after all tuck pointing and patching has dried. Apply in a flooding coat with brush or garden sprayer. Two coats are recommended. Allow one week for drying between coats. Brick and Masonry Sealer is invisible and will not change the color of the structure.

Finishing Exteriors with Masonry Paints

Exterior masonry finishes are designed to seal out moisture and weather, and to beautify the masonry surface at the same time. Bonding cement-base type paint should be used when the surface is porous enough to absorb a dash of water thrown on it. These paints will not adhere to non-porous or painted surfaces, but will seal and beautify cinder block, stucco, brick, concrete, etc. Oil-base masonry paint should always be used on non-porous masonry and does a fine job on stucco, brick and other "fine-pore" surfaces although sometimes two coats are required. This paint should also be used in most instances where the surface has been previously painted. It is also recommended for use on asbestos shingles or siding, although our first recommendation is our Asbestos Shingle and Siding Paint.

What to do About Damp Basements

1. Patch cracks and holes in walls with Basement Stoppleak and in floors with Concrete Patcher. Apply Stoppleak to wall holes even when water is flowing in. Clean surface with wire brush and wet down thoroughly before proceeding.

2. Mix as much Master-Mixed Brick and Masonry Paint or Stucco and Cement Paint as you can apply in about two hours. Apply freely with masonry or scrub brush. If second coat is to be applied, wet down first coat after it has set before proceeding to apply this finishing coat.

3. Sweep up dust, loose plaster, etc. and scrub floor thoroughly. Etch very smooth or hard concrete with Master-Mixed Concrete Floor Etcher. When dry, apply one or more coats of Master-Mixed Concrete Floor Enamel (see Sears Exterior Color Card) in the color desired. These three simple operations will transform a damp, dingy basement into a dry and attractive room.

Painting Asbestos Shingles and Siding

A special rubber base product Master-Mixed Asbestos Shingle and Siding Paint has been developed which is specifically designed for application over asbestos shingles. It should be applied in a full even coat as it comes from the can. One coat normally provides complete coverage and excellent protection.

As an alternative procedure for painting Asbestos shingles and siding, use Master-Mixed Stucco and Masonry Paint which is available in a wide range of colors. When painting unpainted shingles, two coats should be used thinning the first with two quarts of tung paint oil per gallon.

Note: Some types of asbestos shingles are treated with wax when manufactured. This wax breaks down quickly on exterior exposure but care should be exercised not to paint shingles with wax coating or of unknown origin for at least two years after they are applied.

Painting Barns

To answer the demand for a special paint for barns, fences and out-buildings, paint manufacturers have prepared a special paint compounded from metallic oxides, offered in a limited range of colors and sold at a much lower price per gallon than house paint. The

durability and appearance of such barn paints are satisfactory for the purpose intended, and the lower price makes them economical to use. Master-Mixed Barn Paint is as fine a barn paint as can be made and sold at such a low price. If you are particular about your barns and out-buildings and wish to secure the greatest durability and the best possible appearance, use regular house paint.

Many barns and outbuildings are painted white. For maximum protection at the lowest possible cost, we suggest Master-Mixed White Creosote Paint which is a good wearing white paint having the additional feature of a non-staining creosote oil combined with linseed oil which acts as an additional preservative to the wood over which it is applied. Either of these two materials are recommended for barns or any other outbuildings or fences. Any of Sears paints can be sprayed by following the directions on the label.

When painting a barn, as in all other painting, be sure the surface is perfectly dry, and it is good painting weather. Paint will never stay on a wet or damp surface. Follow the directions given by the manufacturer in detail, for barn painting as given for house painting.



A new product, Master-Mixed Stockman's White Paint, has been developed for use on rough hewn wood such as is used in board fences. It is recommended for fences, out-buildings, etc.

Do Not Use House Paint on Porches, Floors or Steps A specially designed product with a varnish base should be used such as Master-Mixed Floor and Deck Enamel which is formulated to stand abrasion. On concrete floors or steps, use Master-Mixed Concrete Floor Enamel. House Paint is made with linseed oil as a base and to withstand weather only and not constant foot friction to which a porch, floor, or steps are constantly subjected.

Porch and floor paints and enamels are made to withstand both destructive weather and constant wear. They usually dry quickly and form a tough film that can be walked on or scrubbed regularly. Nail holes and cracks should be filled with Crack and Crevice Filler before painting. All wooden porch floors that have been painted should be repaired before repainting. It is advisable to thin a small quantity of the paint to be used with turpentine and apply it to the new wood used in repairs, worn spots, edges of the steps, etc., where the paint is entirely worn away. Allow these patches to dry and then apply one or two full coats of the floor paint or enamel just as it comes in the can.

There should be sufficient ventilation under all porches and steps, otherwise moisture will accumulate and the paint is likely to peel. In case there is little or no ventilation, it may be provided by boring holes in the siding. These may be fitted with the small ventilation plugs which keep out rain and insects but permit the circulation of air.



Shingle Stain Most wood shingles are made of rough-sawed cedar and are undressed, representing a very porous surface requiring a finish that will prevent dry rot and will water-proof against the hazard of warping.

The common practice over the years has been to coat wood shingles with a creosote stain, which penetrates deeply, giving the preservative characteristics required and retaining the natural grain of the wood. Stained shingles look exactly like unstained shingles except that the color has been changed.

Average pigmented house paints are not suitable for shingles as they produce an opaque covering which hides the natural beauty and grain of the shingle and bridge over the cracks, forming a film which will later open and expose the raw edge of the shingle to the weather. However, Master-Mixed Shingle Stains are specially designed and

formulated to produce a transparent film, which enables the retention of the beauty of grain of wood shingles and at the same time produces a colorful appearance.



Shingles should, if possible, be dipped in shingle stain before the roof or shingled siding is laid, thereby becoming thoroughly saturated. However, this is not always possible and good results can still be obtained by brushing or spraying after the shingles have been placed.

CAUTION: *Shingle stains* should not be applied to surfaces previously painted.

Dipping Shingles Shingles can be dipped easily by anyone. Place your shingle stain in an old kettle, tub or barrel, preferably of metal, keep it thoroughly stirred, and dip the butt or thick end of the shingles into the liquid about two-thirds of the shingle length, holding them there from 2 to 5 minutes to allow for sufficient penetration. Then spread the shingles out loosely to allow the coating to work into the wood. As soon as the shingles are dry enough to handle conveniently they should be dipped a second time and when dry may be put in place.



After the shingled roof or surface has been finished, you may find that you have a more or less mottled surface due to varying degrees of penetration of the paint or stain resulting from variation in the hardness or porosity of the shingles used. To offset this, take a can of shingle stain and a brush and touch up the light spots. You will find this little work will correct the mottled appearance and leave a uniform looking roof or siding.

Two coats of stain are always recommended whether shingles are dipped or brushed.

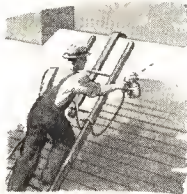
Naturally, only new unlaied shingles can be dipped. Old shingles already applied must be brushed or sprayed.

Shingle and Shake Paint Master-Mixed Shingle and Shake Paint is a new product which looks very much like a shingle stain when applied. The big difference between it and Shingle Stain is in how the shingle is protected. Stains penetrate deeply into the wood and leave very little surface coat. They actually color the wood. Shingle and Shake Paint combines penetration with a good paint film on the surface. It is this film that takes the wear and protects the shingle from the elements. It is especially recommended over shingles that have previously been stained or painted.

When applied over unfinished or badly worn shingles or shakcs, two coats should be used thinning the first with one quart of raw linseed oil per gallon.

Wood Shingled Roofs or Siding Darkened by Weather

Shingle stain can be used successfully for an old wood shingled roof or siding that has become darkened from weather exposure. This work should be done after several weeks of hottest weather so that the shingles will be dry and absorbent. Apply stain liberally as plenty of it will be absorbed into the shingles. Best results will be obtained if a spray gun is used to apply the material over this type of surface.



Stopping Leaks on Gravel or Prepared Felt Roofing

Gravel roofs that have Coal Tar base, less than 5 years of age are still chemically active and should ordinarily be coated with more tar instead of asphalt.

Tar surfaces that have aged and dried out can be coated with asphalt. The best type of roof coating for felt roofing or composition shingles is a mixture of an asphalt base material and asbestos fiber. This is made in two consistencies.

Leaky roll roofing or composition shingles should be coated with the Liquid Roof Coating. Before applying, the surface should be well swept; then any open holes filled with the Asbestos Fiber Cement, protruding nails removed, loose seams or shingles cemented or re-nailed, and flashings around chimneys, skylights, etc., made watertight with a heavy coat of Asbestos Fiber Cement. Thoroughly dried out roll roofing and composition shingles could use a priming coat of a thinner asphalt material, such as Master-Mixed Asphalt Roof Paint, due to their extra porous nature. Otherwise two coats of the Asbestos Fiber Liquid Coating may be needed to secure good service. Asphalt coatings should *never* be applied to wooden shingles. Metal roofs and concrete roofs can also be coated with Asbestos Liquid Roof Coating or Asphalt Roof Paint.

Metal Roofs, Gutters, Downspouts, Garage Doors

Master-Mixed Chromate Primer is an excellent first coat over steel, aluminum, and galvanized



iron. It is one of the few primers which give lasting adhesion over galvanized iron, even when painted before weathering.

Over rusty steel we recommend Master-Mixed Rust-Sealing Primer. When it is used, loose rust must be removed but the metal need not be sanded to a clean shining appearance.

The top coat can be Master-Mixed Metal Roof and Gutter Paint, Master-Mixed Aluminum Paint, Master-Mixed Exterior Enamel or even House Paint.

When a single coat of aluminum paint is required over a rusty surface, use Master-Mixed Rust Sealing Aluminum. It is fortified with rust inhibitors and will provide longer protection over rusty surfaces.

Waterproofing the Outside of a Concrete Foundation

Asbestos Fiber Roof Coating is recommended for this purpose. It is made of heavy quality asphalt and long fiber asbestos to insure complete waterproof protection. This should be applied to the outside of the foundation, before the earth is filled in, to a point slightly above the ground surface. This material is also excellent for coating the outside of brickwork in building cisterns.

Protecting Underground Iron Work

A good black Asphalt Paint is the best protection for iron or steel work of all kinds, such as pipes, tanks, steel fence posts, conduits, structural iron, which are to be buried underground.

Preserving Fence Posts from Decay, Insect Pests

Pure Creosote Oil Wood Preserver is the best preservative you can use to coat wood surfaces to be sunk

into the ground, such as fence posts, building timbers and foundation supports. It is an excellent insecticide for poultry houses, stock pens and for use as "Chinch Bug Barriers," etc.

Creosote Oil Wood Preserver can be used cold for dipping purposes, but better penetration is obtained by hot dipping or "hot and cold" dipping. Whichever method you use, the wood should be well seasoned, thoroughly dry and free from all bark. Creosote Preserver is not highly inflammable but it will burn. When using hot, place the treating tank a safe distance from buildings.



Dip the timber or posts in a kettle or tank deep enough for the treated part to extend about six inches above ground level when set. Soak the wood in the liquid from 30 minutes to 3 hours, large posts requiring more time than small ones. An old steel barrel, with one end removed, makes a satisfactory tank. For hot dipping, this may be mounted over a shallow pit in which you can build the fire. For best results, the preserver should be heated to a temperature of 125 to 150 degrees. Better penetration and more lasting protection is obtained by leaving the timber or posts in the tank of hot solution until it cools. A fire can be started in the morning and allowed to die down while you do other things. You can speed up this process, however, by soaking the wood material, posts, etc. in the hot solution and then transferring them to a second tank of cold solution for cooling. In the meantime, you can be heating up a new lot in the first tank.



How to Refinish an Automobile

There are several different types of auto refinishing materials which make it easy for the automobile owner to completely refinish his car and turn out a very satisfactory job.

The materials sold at Sears are designed to give a job as near to perfection as the original finish as possible. They are designed for application by brush or by the addition of spraying thinners, may be sprayed with equally good results. In addition Sears offer the new Wipe-On Type Auto Enamel with which professional looking results are secured quickly and easily without brush or spray. Just wipe it on with an easy to use velour applicator supplied with the kit.

There are refinishing materials to be used under all conditions

If the finish is badly weathered and worn off in spots, the car should be well sanded with wet or dry sandpaper dipped in water or gasoline. All holes and dents should be filled with Master-Mixed Body Solder, and the solder sanded smooth to a feather edge. To blend into the rest of the surface, a coat of Master-Mixed Auto Primer should be applied to all bare or soldered parts, and sanded smooth with

wet or dry sandpaper dipped in water. The entire car should then be coated with our Master-Mixed Sanding Surfacer. This should also be sanded smooth with wet or dry sandpaper. Wash car with clear water and allow to dry. Now it is ready for a coat of Master-Mixed Auto Enamel. Just before applying the enamel, the entire car should be wiped off with a tack rag, (a specially treated cloth available in our paint department) to remove lint and dust.



Apply a full even coat of Master-Mixed Auto Enamel in the desired color, either by brush or spray, or if you prefer the wipe-on type, good results can also be obtained.



If the body of the car is in good condition, and you desire only to brighten up the old finish, sandpaper the entire car and coat either with Master-Mixed Brush or Spray Type Auto Enamel or the wipe-on Type. You do not need a primer or sanding surfacer coat.

To dress up a dingy motor: have the motor steam cleaned to remove all oil and grease. Then apply our Master-Mixed Engine Enamel.

During the drying process, it is important that no dust or dirt be in the air because small particles of dust or dirt which become imbedded in the soft enamel film will cause an unsatisfactory appearance and create a condition which can not be remedied without resanding the entire body and recoating. It is best to refinish an

automobile in a fairly airtight room, and to have the floor well dampened to settle the dust. Any brushes which are used should be free from oil, paint or dust.

After the body is dry, the wheels, hood and doors can be striped, if desired, with a contrasting color; using masking tape or a special striping tool that is available for this purpose. If it is desired to make the body a contrasting color from fenders, masking tape for this purpose is available also.

Always remember the most important thing about car painting is the preparation. Wash off dirt. Sand off rust and rough spots. Fill all holes and imperfections. Use a primer on bare metal and a surfacer on worn out finishes. If you follow these tips, you will be pleased with the result!

Spraying on an Auto Finish Automobiles can be refinished by brushing, as described above, but a still better job can be obtained with a spray gun. A well sprayed finish is smoother, more uniform, and, of course, leaves no brush marks. Masking tape is available for protecting the body when you want to make the fenders a different color. Masking tape can also be used for stenciling or striping. Paint your car with Master-Mixed Auto Enamel one day, and you have a new car the next.

★ ★ ★



Refinishing Trucks, Tractors, Implements, Lawn Furniture

It should be remembered that trucks, tractors, and implements must undergo very hard usage. They are not stationary like houses, and not protected like walls. Therefore, ordinary house paints or interior enamels should not be used on such equipment. Always insist on specially prepared paint like Master-Mixed Exterior Enamel for use on wagons, tractors, and farm implements. It is formulated with special tough resins and oils to withstand rough usage and exposure. Ordinary paint subjected to such conditions would soon break down, and fail to give the protection you want. That's why it is so important to choose the right kind of paint for your job.

Wagons, trucks, tractors, and other farm implements do not usually need any preparation for painting other than a thorough cleaning. If you are planning to do a very careful job of painting, you should remove the gloss of the old finish and the rust from the metal parts with fine sandpaper or steel wool. A first coat of Master-Mixed Chromate Primer should be applied to provide top adhesion. Where it is impractical to remove all of the rust prior to

painting, we suggest a primer coat of Master-Mixed Rust Sealing Primer. This will bond to the old rusty surface and render it inactive so that the succeeding coats of Exterior Enamel will not be affected by the previous rusty condition. Then apply one or two coats of Master-Mixed Exterior Enamel with a medium sized brush, or with spray painting equipment, if you prefer. Full directions on how to paint with spraying equipment are given on Pages 23 and 24 of this book.

Where it is only desired to touch up parts of the vehicle or implement which are not rusty, it will not be necessary to use sandpaper. Simply clean the surface to be touched up with turpentine, and apply the Exterior Enamel as outlined in the directions above.

Both the metal and wood parts of vehicles and implements should be painted regularly. Thus, the metal parts are protected from rusting, and the wooden parts preserved and protected against warping. Not only is the general appearance of the implement greatly improved, but also years of usefulness are added.

Master-Mixed Exterior Enamel is obtainable in a selection of colors appropriate for use on trucks, farm implements and the like. It costs little to keep your implements looking new when they are painted and kept in good condition.

Small garden tools can be kept bright and new looking with paint, too. These smaller pieces can be either dipped or painted with a brush, whichever you prefer. Check over your supply of tools and implements now, and see how many of them are in need of paint to add to their appearance as well as give protection against rust.



PAINING MARINE CRAFT

Preparation for Painting

Take pride in your boat! It will last longer and be more valuable, as well as give you an added source of pleasure if it is kept well-painted. The first thing to do before repainting your boat is to remove the weeds, barnacles, mussels and other marine growths from the bottom. Next, be sure that every particle of water is removed from the bilge. Play safe, and be sure that the boat is completely dry before you start painting.



Also, before beginning to paint, you should go over the boat for leaks, being careful to caulk all cracks and seams. For the smaller cracks and seams, use a caulking compound. Larger openings will require the use of Caulking Cotton, or oakum. This cotton can be forced into the seams by means of a Caulking Iron.

If your boat has a motor, the engine should be thoroughly washed with gasoline or kerosene, or the proper washing compound. Where the old paint has chipped, it should be removed and the surface sanded down to a feathered edge, after which a coat of good metal primer should be applied. This should also be sanded before applying the finishing coat of good quality marine engine enamel.

Painting Boat Bottoms

Boat bottoms should be allowed to dry out before painting. All seams should be caulked and caulking allowed to skin over before painting. On boats which are to be used in salt water, an anti-fouling bottom paint such as Master-Mixed Anti-Fouling Bottom Paint should be used. This paint contains toxic ingredients poisonous to barnacles, sea grass and other marine life. It also provides a non-corrosive finish for metal boat bottoms. Anti-fouling bottom paint may be used on fresh water craft, although the need for this protection is not a necessity as in the case of sea-going craft. For fresh water and racing bottoms, canoe and small boat enamel should be used. This furnishes a hard finish which may be polished to offer better slippage through the water. It will also provide a finish hard enough to withstand daily beaching on sandy beaches.



Master-Mixed Marine Finishes

DECK ENAMEL: a tough, wear-resisting finish in several rich colors.

HULL ENAMEL: a fine marine white.

MARINE SPAR VARNISH: protects all from water, wear and weather.

BOTTOM PAINT: anti-fouling type.

CANOE AND SMALL BOAT ENAMEL: also for fresh water and racing bottoms.

Hull and Deck Enamels

Hulls, cabin exteriors, topsides and superstructures usually require a Hull or Deck Enamel which is self-cleaning and wears away very gradually to form a perfect surface for repainting. Master Mixed Deck Enamel can be used with confidence over wood, metal or canvas decks. Use Master-Mixed Hull Enamel on all cabins and superstructures. If the old paint is in good condition, not cracked, crazed or peeling, the new coat may be applied directly over it.



Striping Your Boat

If you wish to paint a contrasting stripe for added decoration on your boat, use masking tape and striping tools. This equipment can be obtained from our big catalog or the Sears retail store near you.

Marine Spar Varnish for Woodwork

For woodwork, particularly exterior woodwork exposed to the wind and water, a good grade spar varnish may be used. Master-Mixed Marine Spar Varnish is recommended for this purpose and for cabins, decks, spars, booms, wash and guard rails and furniture. It is the ideal marine varnish because it successfully withstands salt water, hot sun, rain or other forms of marine exposure and weathering.

PREVENTING PAINT FAILURES

Good Paint Should Chalk

Chalking is the natural way for a successful outside paint job to wear down. It is caused by continued exposure to weather conditions and light. To understand why paint chalks, consider that it is composed of two main parts: pigments (White Lead, Zinc Oxide, Titanium Dioxide) and oils (Linseed Oil). The work of the oil is to protect the surface. The work of the pigment is to protect the oil from disintegration as the pigments absorb lots of the light rays that would otherwise destroy the oil. The proper proportion of oil and pigment in the finish coat is necessary for maximum wearing results. That is why we always recommend that the finishing coat of house paint be applied as it comes in the can—merely stir the contents thoroughly before applying. Throughout the life of a paint film the oil may successfully resist all kinds of weather except the ultra-violet rays in sunshine which continue to attack the oil. As the oil is destroyed, the pigment particles are left without protection and they begin to dust off—or chalk.

Slight chalking will usually begin rather early in the life of a good paint job. This is a healthy, natural condition and means that your paint job will continue to chalk naturally during the entire life of the paint. Then, when you are ready to re-paint you will have a perfect surface over which you can do an excellent repaint job. When the chalking process is unduly rapid, it is often due to excessive thinning of the final coat of paint. An additional feature of a chalking type of paint film is that it permits the paint to remain clean. Dirt will not cling to a

chalking type of surface but will be washed off during periods of rain.

Too much oil in the final coat of paint tends to lessen the life of the paint film, because then there is not enough pigment in the film to adequately protect the oil from the destructive ultra-violet light rays over a natural period of time. Too much turpentine in the final coat results in the paint being spread on so thinly that it is not heavy enough for proper protection.

Too much pigment or not enough oil may also cause early chalking, because there is not enough oil left in the paint film to bind or hold the pigments together. This is why it is always a wise plan to follow exactly the thinning instructions furnished by the maker of the paint as indicated on each can. Too early or too rapid chalking is also caused many times by applying one coat of paint when a surface requires two, or two coats when a particular surface requires three.

Checking and Cracking

These are two progressive stages of the same failure. The earliest symptom is a slight checking of the finishing coat. As this condition develops the checks become marked, until actual cracking of the film takes place, as illustrated by Fig. 1, in the next column.

Technically speaking, "checking" refers to slight breaks in the surface of the paint film, through which the underlying paint coats are visible. "Cracking" is the second stage, during which the larger breaks in the film extend through to the surface painted.

Checking and cracking are usually the result of applying a finishing coat over a soft undercoat. If the priming or undercoat has not been allowed to dry thoroughly, or if it is too rich in oil, when the finishing coat is applied there is bound to be contraction and expansion differences between the two coats, with the result that the outer coat will check, "alligator," and perhaps finally chip.

Ample time should be allowed for the priming coat to dry thoroughly (this will be longer in moist, cold weather than in warm, dry weather) and the thinning directions given on the can should be followed completely. Also, if you always use the proper undercoat for each particular job, as recommended by the manufacturer, you will avoid this trouble.

What Causes Blistering

Blistering is one of the most common of paint failures. It is recognized by the detaching and raising of unbroken areas from the underlying surface. It is caused by the presence of excessive moisture beneath the surface of the paint, which in trying to escape, raises that portion of the paint in the immediate area in the form of a blister. (See Figure 2.)

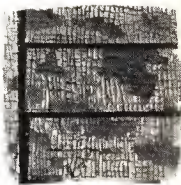


Fig. 1

However, it takes considerable moisture to form a blister; usually more than is present in wood ordinarily used in construction of homes. Therefore, the wood, even if it is not thoroughly dry, is rarely the chief offender in the matter. Often the trouble may be traced to fresh plaster behind the wood sidings as illustrated by Fig. 3. Fresh plaster contains tremendous quantities of water, and as this moisture is forced through the wall it strikes the paint film and lifts it, forming blisters. On older, previously painted houses, blistering or peeling is generally caused by construction defects such as openings around corner

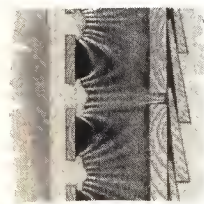


Fig. 3

and window flashings, which allow moisture to enter the walls. Other causes are excessive moisture within the house due to leaky pipes, buildings too tightly insulated, washing and drying of clothes without proper ventilation. Thus moisture works its way in behind the siding and is drawn through to the outer surface by the warmth of the sun.

Why Paint Peels

Peeling (illustrated by Fig. 4), like blistering, is usually due to moisture behind the paint. If the paint has had a chance to dry to a firm, hard film before the hot sun strikes the surface, the

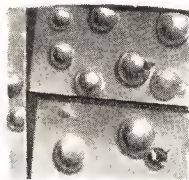


Fig. 2

expanding moisture underneath forces sections of the paint away from the wood and it soon peels off. Peeling may take place after blisters have formed (when the blisters break) or it may occur without the formation of any blisters. It depends upon how hard the paint film is when the pressure of the moisture begins to be exerted. Soft films usually blister first; hard films generally peel without blistering. But the cause is basically the same for both failures.

A problem of blistering and peeling of paint has increased with the increased use of insulation, either in side walls or as a cap insulation in the attic. Wherever insulation is properly installed and adequate venting is made to permit moisture to escape, no problem of paint peeling will result. However, without adequate venting, the insulation picks up moisture which travels through the walls of the house and holds it until the concentration of moisture becomes so high that it breaks through the paint film in the form of a liquid.

Sometimes, however, peeling is due to causes other than moisture—for instance, when Yellow Ochre has been used as a priming coat, other coats will adhere to the Ochre. Yellow Ochre, over a period of time, deteriorates and fails to adhere; result is that all the paint films peel off down to the finish under the Ochre, or to the wood if Ochre is next to the wood. Fortunately the use of Yellow Ochre as a priming coat has almost disappeared.

Inadequate preparation of the surface before applying a new finish is likewise a common

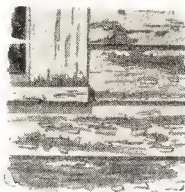


Fig. 4

cause of peeling. Loose, dry, scaly, poorly adhering paint, or blisters in the previous film that have not broken will pull away and peel if not wire brushed, or in some cases burnt off.

Rust Stains from Nails

Most clapboard, and other exterior woodwork containing nails, is painted white or very light colors. As the nails rust, under weathering, the iron oxide thus produced causes unsightly

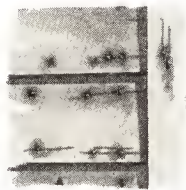


Fig. 5

stains on the light colored paint (illustrated by Fig. 5). This staining can be delayed greatly by covering the imbedded nails with putty, but sooner or later moisture seeps through and discoloration begins.

To remove rust stains, wash the paint with a solution of about 2 ounces of oxalic acid to a pint of water. While washing, the skin should be protected by rubber gloves and care should be taken to see that none of the acid indirectly finds its way to the mouth.

However, it is much better to prevent rust stains than to cure them. If hot-dip galvanized nails instead of iron nails are used during the construction of the house or building, rust stains will never develop. Moreover, hot-dip galvanized nails will not disintegrate as do nails that rust, and hence the annoyance of loose boards will not become an issue. Thus, structural weakness due to loosened nails, as well as rust staining, will be eliminated. The extra cost of using galvanized nails instead of ordinary ones is very small and certainly worth the difference.

Copper Staining While all paints which are applied below copper screens, gutters, and leaders, are subject to a certain amount of discoloration (see Fig. 6), certain paints resist such staining more than others. Paints which contain lead or Titanium pigments are less subject to copper-stain.

The only sure way to prevent staining where copper is used is to give it a protective coating. A very slight surface corrosion of the metal is sufficient to stain white or light tinted paints.

Copper corrosion and staining can be prevented by giving the copper a coat of spar varnish or regular house paint. If regular house paint is used, the copper should first receive a coat of metal primer such as Chromate Primer, followed by a house paint to fit in with your own color combination.

Copper screens should be coated either with a good grade of spar varnish reduced with turpentine to a point where it will not clog the mesh, or with a high grade screen enamel. Copper sheeting can be made to harmonize with the general color scheme by following the suggestions given above.

Spotting and Fading Spotting, sometimes erroneously called "Fading", is the result of uneven chalking. Chalking is a natural process rather than a defect, but it should be uniform. When it occurs only in spots it indicates unevenness in the wood grain underneath the paint. Some places, more porous than others, absorb more oil into the pores, leaving

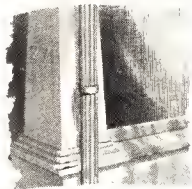


FIG. 6

less to protect the surface. The priming over such spots was not complete, and the oil from the final coat struck right through the inadequate priming coat into the wood, leaving the pigments either exposed or so poorly protected that what little oil remained in the film disintegrated before the rest of the paint began to chalk.

Soft spots in the wood cannot always be found before painting, but if you carefully follow our instructions for priming, there is little likelihood of spotting. And, if it should appear, the remedy is just another coat of paint. On light colored paints, chalked spots, being flat in sheen, look lighter than the surrounding paint and therefore give the illusion of "fading." Actually, they have not faded, but have lost their gloss. If they are moistened with water or oil they will instantly return to their original color value, proving that no fading has taken place. The correct term for uneven chalking, therefore, is "spotting" and not "fading." A sufficient number of coats of properly applied paint will not "spot" or "fade."

What Causes Mildew Mildew, more common than it was formerly believed to be, is a form of vegetation—a fungus growth made up of minute spores individually visible only under the microscope, but collectively visible to the naked eye.

When paint that is characteristically slow-drying and dark in color develops dark green or black rash-like spots, it is a symptom of Mildew (see Fig. 7). Mildew is usually present in locations where there is relatively little sunlight and much shadow and high humidity. We look for it particularly in dark, dank, musty habitats. The mildew spores are carried by the wind

and thrive best on dark colors but if conditions are right will live on any painted surface.

The spores imprisoned in the surface reproduce and spread, until finally a mildewed condition becomes visible. These spores apparently thrive on soft, tacky linseed oil, but they cannot live on hard, well-oxidized linseed oil.

It follows therefore, that slow or soft drying paints are more susceptible to mildew infection than are fast drying paints that form a hard film.

Treatment of a mildew infected surface is difficult. It is best handled by one well experienced in handling surfaces of this type. The surface must first be washed with a caustic material such as tri-sodium phosphate and followed by a wash of a toxic substance which will kill the mildew. If mildew is prevalent in the atmosphere, we recommend that the paint be treated with a toxic material that will kill such growths. To guard against the development of mildew growths, stir the contents of a one-ounce bottle of Ad-it into each gallon of paint used. Ad-it contains a mercury compound which is a poison, and should be treated as such. In areas where the mildew fungus is prevalent in the atmosphere we offer a white house paint with mildew preventive added in the paint, Master-Mixed Mildew Resistant White House Paint. This is the same formula as our Master-Mixed White House Paint but with mildew resistant chemicals added. Master-Mixed Snowwhite One-Coat House Paint is fortified with a mildew preventative in all parts of the country.

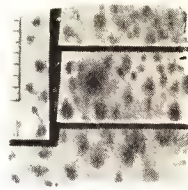


FIG. 7

After and while using, the painter should, therefore take proper precautions such as carefully washing the hands before eating, smoking or other possible contacts with the mouth.

How to Avoid Paint Troubles

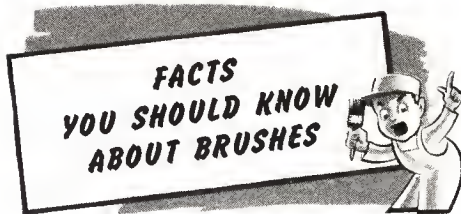
If you would avoid paint troubles always remember that the success of every painting job depends on seven things, and we can control only one of them. You will have to use your own judgment on the other six.

Here are the seven—

- Your Part {
1. The condition of the weather at the time of painting.
 2. The kind and condition of the surface to be painted.
 3. Proper stirring and accurately following of all thinning and label directions.
 4. The conscientious carefulness of the painter in putting on the proper number of coats, brushed out or sprayed on evenly.
 5. The length of time allowed between coats for drying.
 6. Proper repair of construction defects before painting.

Our Part { 7. The quality of the paint.

You can spoil any painting job, even though you use the best paint in the world, by not putting it on right. When we sell Master-Mixed Paint, under a broad, liberal guarantee that insures you complete satisfaction in every transaction, we do so with full confidence that you are going to do your part and see that the entire painting job is properly attended to. Otherwise trouble may arise through no fault of the paint.



Varnish or Enamel Brushes

For varnishing, always use a new, clean brush or one that you keep purposely for varnishing. Don't use an old paint brush! Sears Brushes are thoroughly cleaned and washed at the factory, yet dust may have settled on them before you are ready to use them. To insure that no dust particles get into the varnish or enamel from your brush, dust it out and wash with turpentine before starting the job. If the brush is one that has been used, be sure there is no old, dried varnish on the bristles or you will have trouble with specks in the finished work.

After you have started to varnish or enamel, if you intend to leave the work overnight, put the brush in a can of turpentine or paint thinner. You will find it convenient to keep a can of turpentine always on hand. Before using the brush again brush it out thoroughly to get the turpentine or paint thinner out, and work the varnish or enamel into the brush thoroughly before you continue with the job.

When you have finished varnishing or enameling, clean the brush out thoroughly with turpentine, benzine or kerosene, then wash with warm soap suds, rinse in clear, warm water and shake the brush well. While it is still damp, smooth the bristles down carefully and wrap in

heavy paper which should be tied on at the ferrule. Store in a dry, cool place.

Lacquer brushes should receive the same treatment with this exception—Lacquer Thinner should be used to clean the bristles before washing with soap and water.

Should you neglect to clean your brushes and they become hard and seemingly useless, don't throw them away. Liquid brush cleaner will quickly revive brushes to service again. It leaves bristles soft and pliable and will not harm bristles, hands or clothing.

For easy brush conditioning and storing, we highly recommend the use of Master-Mixed Brush Conditioner for all except neoceta brushes. The above brush Conditioner is a fibre container in which a vapor maintains or softens paint brushes while keeping them dust free.

Paint Brushes

Remove any loose bristles from a new brush by simply running your fingers through the bristles three or four times. If you want to put a paint brush away overnight during a painting job, it should be placed in turpentine or raw linseed oil, ferrule deep. When you have finished painting, follow the preceding instructions on the care of brushes. This will prolong the life of your paint brush.



Kalsomine Brushes

Remove any loose bristles from a new brush. After each day's use, kalsomine, whitewash and paste brushes should be washed thoroughly with warm water and hung up to dry with bristles down-

ward. A good brush will last the average user a long time if it is given a little care. When you have finished kalsomining, you'll find it will pay to spend five or ten minutes in properly cleaning and putting away the brush.

NOTE—It is never advisable to leave brushes in water. The water may cause the handle to swell and split the ferrule. If left for any length of time, the water will destroy the elasticity of the bristles, and cause them to become flabby.

How to Use a Brush

Grasp a brush firmly by the handle—hold it just above the bristles. Keep the handle as nearly as possible always perpendicular to the surface. Press down firmly if spreading paint. Ease up and brush a little slower with varnish or enamel. These materials should be “flowed” on with a long, even stroke. Excessive brushing tends to create air bubbles in the finish. Don't try to cover a large surface with one brushful. Just dip far enough into the paint—a half inch to an inch or so—to take up a load that will not drip on the way. Always start a new brushful a few inches from completed portion and end up by brushing into finished part. On wood surfaces the last strokes should be in the direction of the grain. Quality Material Plus Quality Brushes go a long way toward producing a Quality job.

How to Choose the Right Brush

Here is a simple guide to aid you in your selection of the proper brush.

For painting *outside surfaces*, use a brush $3\frac{1}{2}$, 4 or $4\frac{1}{2}$ inches wide.

For painting *inside surfaces*, use a brush 3, $3\frac{1}{2}$ or 4 inches wide.

For painting *floors and porches* use a brush $2\frac{1}{2}$, 3 or $3\frac{1}{2}$ inches wide.

For painting *woodwork* or trim use a brush 2 or $2\frac{1}{2}$ inches wide.

For finishing *furniture* and smaller pieces, use a brush $\frac{1}{2}$ to 2 inches wide.

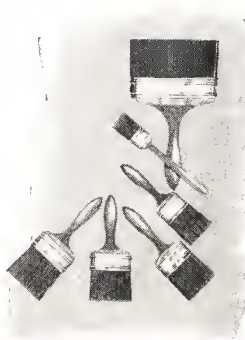
For complete details regarding specific paint brushes, see our General Catalog or visit any Sears Retail Store.

If you are applying *kalsomine* or Casein Paint, use a kalsomine brush, 6 or 7 inches wide.

For applying *liquid roof coating* to a roof do not use a paint or kalsomine brush. Liquid roof coating is an extremely heavy material which must be “scrubbed” on by a brush specially designed for this purpose. So we recommend the use of a regular roof brush. You can insert a broom handle into the hole provided in these brushes for handy use.

If you are applying Aluminum or Gold Color Enamel to radiators, household articles, etc., use a soft goat hair bronzing brush.

To aid in obtaining a neater job when trimming sash three types of long handle sash brushes are available, oval, flat or angular. Any of these is made to cut a sharp, clean edge. For details see our General Catalog or visit any Sears Retail Store.



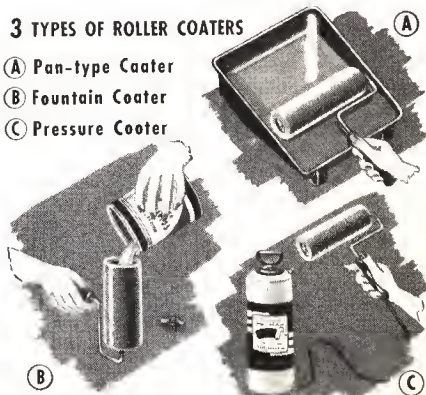
Paint Rollers Make Painting Easy

Paint rollers are ideal for the painting of interior walls and ceilings. They adapt neatly to other jobs involving large area painting, such as concrete floors and wooden porch floors as well as places that are hard to reach with a brush such as stairways, etc. The amateur usually finds that roller painting is quicker and easier than the more conventional methods.

Most interior and exterior flat and semi-gloss type finishes can be applied easily and smoothly with a paint roller. Chief among products recommended for roller application are Master-Mixed Flat Wall Finishes, Master-Mixed Rubber-Base Paint, Sero-Tone and other water paints. Floor finishes which can be

3 TYPES OF ROLLER COATERS

- (A) Pan-type Coater
- (B) Fountain Coater
- (C) Pressure Coater



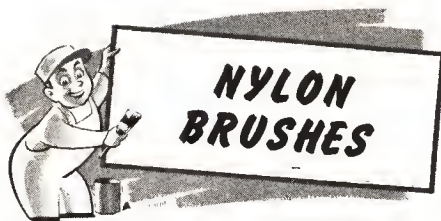
applied with a roller include Master-Mixed Concrete Floor Enamel and Master-Mixed Porch and Deck Paint.

Exterior finishes such as masonry paint, aluminum finishes, barn paint and house paint can be applied with the proper Workmaster roller. Larger exterior painting, such as on stucco homes, frame houses and picket fences is easy with the Workmaster exterior paint roller set. Ornamental wire fences can be economically and easily painted with our 13 1/2-inch paint roller.

Among the basic types of Workmaster Paint Rollers available are the dip type, familiar to all, the fountain type in which paint is poured into the roller itself and the pressure type in which paint is forced into the roller by air pressure. The two latter types are, of course, quicker and more practical on large jobs.

After use, roller coaters may be cleaned using the same solvents recommended for the cleaning of brushes with the various classes of paint. Turpentine or mineral spirits are recommended for most oil base paints. Never use lacquer thinner or alcohol. Water soluble paints may be cleaned from roller with warm water. After cleaning, excess water should be pressed from roller with the fingers and then allowed to dry.

Brush and roller cleaners are available in the paint department of your Sears Store or in your Sears Mailorder Catalog as are other useful materials including step ladders, extension ladders, drop cloths, calking guns and many other materials to help the amateur painter do a professional looking job.



Use with Various Paints

Can be used in oil and water paints, synthetics, lacquers, calcimines and enamels.

Two Notes of Caution

Some shellacs are dissolved in either methyl or ethyl alcohols. While neither of these alcohols has any permanent effect on nylon they do tend to soften the bristle. However, if nylon-bristled brushes are used in such shellacs, the bristles can be restored by immersing the brushes for 30 minutes in boiling water and then hanging them to dry overnight.

Nylon is attacked by the coal-tar-acids which are found in some creosotes. Most types of creosote marketed, however, have had these acids removed and are safe for nylon brushes.

Storing Nylon Brushes

Neither age nor weather affects nylon bristles. Also, unlike other types of bristles they are resistant to attack by rodents, insects and fungi and thus may be safely stored for long periods.

Brushes Used in Paint, Enamel or Varnish

Turpentine is a recommended solvent for cleaning brushes used with these compounds. Use plenty of solvent. See that the solvent is worked well into the

brush. Use a scraper or blunt knife for removing paint from the heel of the brush. A comb is excellent for removing coagulated residue from the bristles. Press out solvent and repeat the process two or three times. Don't stint on solvent. Give the brush a final rinse in clean solvent and lay away flat or place in a brush-keeper for the next use.

Water Paints: Casein, Calcimine, Whitewash, etc.

Wash with plain water or, if the brush is caked badly, wash with hot water and soap. Rinse in cold water, comb and allow to dry. The brush should not be allowed to dry before being cleaned. This does no harm to the nylon bristle, but merely makes it less easy to clean. To clean a dried brush, place it in water until it softens and then wash and dry.

Brushes Used in Lacquer

Brushes used with lacquer are best cleaned by using a commercial lacquer-thinner preferably one made by the maker of the lacquer which has been used.

Reclaiming Old Brushes

Place the old brushes in a container and cover bristles with proper solvent. Let them soak until they have softened. Work the bristles with the fingers and use a scraper, blunt knife and comb to remove residual matter from the heel and from the bristles. Rinse in solvent and then wash with hot water and soap. It may be necessary to scrub strongly to remove the last vestiges of the old paint. Rinse thoroughly in cold water until all traces of paint and soap are removed. Comb the bristles straight, wrap and lay away to dry or store in Master-Mixed Brush Conditioner.

HELPFUL SUGGESTIONS

Planning Your Color Scheme

See your whole decorating scheme in advance! Then, you'll be certain the colors you have selected for your room are exactly right. Here's how to do it! Get a piece of board or stiff cardboard, and paint a brushful of your wall and ceiling color, and floor finish on it. Then, tack on a sample of your drapery material and slip-cover or upholstery cloth, and you have your entire decorating scheme right before your eyes. You can see at a glance if the colors you have selected are just right . . . if they harmonize with your draperies and furnishings. If the colors aren't just right, you can tint them to the exact shade that you want . . . or perhaps you will want to change the color of your draperies and curtains. The time to do it is before your paint is on the wall, and before your curtains and draperies are hung. Be sure of your decoration, and work out your colors in advance.

Getting the Color You Want

Master-Mixed Paints are available in a great variety of the most wanted colors. In addition to these ready-mixed colors, a wide selection of 270 colors is available from the Master-Mixed Color Bank. The colors may be obtained in flat, semi-gloss and high gloss finishes, as well as most of the enamel-type finishes. Many of the colors can be obtained in special tinting bases for house and trim painting.

Master-Mixed Permanent Colors mixed with white paint or enamels give you a wide range of tints of any color. For instance, lampblack mixed with white paint gives shades of gray,

varying in intensity with the amount of lampblack added. This gray can be left in its neutral hue, or can be warmed by adding a touch of yellow, or cooled by adding a touch of blue.

Modern White House Paints such as 43, 143, 144 and 190 should not be tinted since they are relatively free chalking for better self cleaning.

Removing Paint, Varnish or Enamel From Cloth

Place a piece of blotting paper under the cloth, wet another cloth with benzine, gasoline or turpentine and allow to stand for 15 to 20 minutes and rub as vigorously as the fabric will permit. The blotting paper absorbs the fluid and prevents it from spreading. Repeat until the Paint, Varnish or Enamel is removed. After the benzine, gasoline or turpentine has all evaporated, cover the spot with a damp cloth and press with a hot iron. If the paint has dried too hard to respond to this treatment, it can be softened with paint and varnish remover, proceed then the same as described above.

Master-Mixed Conditioner Liquid can be safely used to remove oil paints, shellac, lacquer, enamels or tar from clothing made of wool, cotton or nylon. It should not be used on any kind of rayon or artificial silk. To remove dried paint spots easily, place cloth over a pie tin in which a blotter saturated with Conditioner Liquid has been placed, then place a second pie tin over the cloth. This forms a container in which the vapor can penetrate the paint and soften it for easy removal with Conditioner Liquid after only a few hours.

It's Easy to Remove Paint or Enamel From Glass

Use our Glass Scraper which removes paint or enamel very easily and quickly, or rub the glass vigorously with a cloth saturated with turpentine or varnish remover.

Removing Wax

Apply denatured alcohol, turpentine or naphtha, allow it to stand for a few minutes and then scrub with steel wool or a scrub brush and dry with a cloth. Repeat as often as necessary to remove all of the wax as wax stops the drying of any paint or varnish product which is applied over it.

Thinning Paint, Enamel or Varnish

Generally speaking, ready-mixed paints require little or no thinning. Directions on the can should be followed carefully. If thinning is required use turpentine or paint thinner recommended by the manufacturer. Very little thinner should be added to enamel, as it loses its gloss if thinned too much. Before thinning varnish you should first put it in a warm room and allow it to remain there for a while. Sometimes warmth is all that is needed to make it the right consistency for easy spreading without any thinning. Whenever it becomes necessary to thin any paint, add the turpentine very slowly—just a little at a time and stir in thoroughly before adding more. If too much turpentine is added, it cannot be taken out again—and the paint will be too thin to give adequate protection or covering. It is false economy to attempt to secure abnormal coverage by excessive use of thinners. Your paint film will be that much thinner and deterioration that much faster.

Kind of Soap and Washing Powder to Use

Painted and enameled surfaces should be cleaned correctly. Beautiful finishes can be completely ruined by the use of a strong soap or soap powder. They will destroy the beauty of the finish and in a short time will break down the paint film. You should always use a "mild soap." Then rinse the surface carefully with clean water and dry thoroughly at once with a chamois or cloth. Never allow the surface to dry by evaporation if you are at all particular about preserving the finish.

When a Drawer or Window Sticks, Wax It

A little wax rubbed on the surface where the friction occurs will usually end the trouble at once.

Helpful Hints on Painting and Varnishing

Always have a clean cloth handy to remove any paint or varnish that may splash on surrounding surfaces. If the paint or varnish is cleaned off immediately while it is soft it will leave no trace, and it is much easier done than to wait until it hardens and has to be removed with paint and varnish remover. Keep a little turpentine handy and use with cloth to remove any paint that splashes and which may go unnoticed for an hour or two.

★ ★ ★

Never permit the handle of your brush to become wet with paint or varnish. If it does, clean it off with turpentine and a dry cloth. Otherwise you are likely to find your fingerprints appearing on clean surrounding surfaces.

Moreover, when painting overhead surfaces, more and more paint will flow down the wet brush handle onto your hands and arms. When painting overhead, use a comparatively dry brush and you will find that you have less muss to clean up when you're through painting.

★ ★ ★

A hook made of heavy wire attached to the bail of your paint bucket is handy when working on a ladder.

★ ★ ★

Color stripes can be made easily by using masking tape or our simple and inexpensive striping tool.

★ ★ ★

When painting wicker furniture, best results can be secured by use of a spray gun. A successful job can be done with a brush, but time must be taken to cover all the reeds.

★ ★ ★

When not in use, all paint and varnish products should be kept closed tightly. Paint-Save, when added to partially used cans of paint, will prevent skinning and heavy settling. Should partially filled cans "skin" due to their not being closed tightly, any heavy skin can be removed with a stick or screwdriver. The paint should then be strained through cheese cloth, an old lace curtain or ordinary window-screen. Every particle of skin must be removed from the paint or enamel to secure satisfactory results.

★ ★ ★

When painting or varnishing indoors, keep the windows opened to permit free circulation of air during both application and drying processes. Without proper ventilation any paint or varnish will take much longer to dry.

Covering Capacity of Paint, Varnish, Enamel, Stain

Area of coverage depends entirely on the kind of surface. An old porous surface or a rough, uneven surface will require almost twice as much paint or varnish as a new surface. Also soft wood will take up more paint than hardwood. The approximate covering capacity of first quality Sears Paints, on *perfect* painting surfaces, as given below may be of help to you in figuring the amount of paint needed for a painting job; also see measuring instructions on Page 41.

House Paint . . . 1 gallon covers 400 to 450 sq. ft., two coats; 600 sq. ft., one coat.

Barn Paint . . . 1 gallon covers up to 400 sq. ft., two coats.

Wall Paint . . . 1 gallon covers 500 or more square feet, one coat.

Shingle Stain . . . 1 gallon will stain up to 125 sq. ft., two coats, or dip 400 six-inch-wide shingles two-thirds their length.

Enamel . . . 1 gallon covers 600 square feet, one coat.

Varnish . . . 1 gallon covers about 600 square feet, one coat, on hardwood.

It is false economy to attempt to secure excessive coverage by using too thin a film.



all America salutes

MASTER-MIXED SILICONIZED 4-HOUR ENAMEL

Mrs. America's favorite finish. Goes on smoothly,
one coat covers, dries hard overnight. 24 colors.

THE ONE-COAT
UNIVERSAL
FINISH FOR
ALMOST EVERY
SURFACE

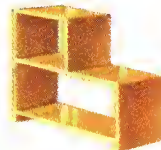
① KITCHEN AND BATHROOM CABINETS, WOODWORK, WALLS AND FURNITURE



An ideal finish for porch
and garden furniture,
bicycles and all toys.



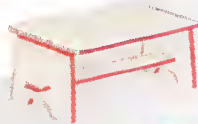
③ INTERIOR OCCASIONAL PIECES



Clear, clean colors that
thrive an abuse; make even
old pieces look like new.



② EXTERIOR ARTICLES



Create smart, new
spatter-work effects
on worn linoleum.

MASTER-MIXED RUBBER-BASE



SERO-TEX

GIVES YOU *Beautiful* TEXTURED WALLS

An inexpensive way to simulate the effect of beautifully textured plaster. A favorite finish for dry wall construction as it hides cracks and joints. Also hides cracks in old plastered walls. Ready mixed. Goes on easily; dries in two to four hours. No objectionable odor. Made with a tough rubber base for durability; easy to wash. Choice of lovely decorator colors.



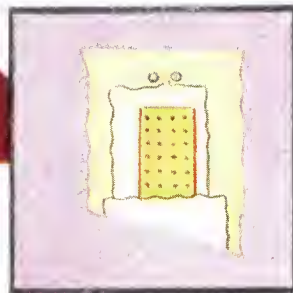
OR USE THIS ECONOMICAL TEXTURE PAINT

Has the appearance of Master-Mixed Sero-Tex at a somewhat lower cost. One coat covers cracked plaster and hides joints in dry wall construction. Used for textured plaster effects or as a base to smooth rough walls before pointing or popering. Just mix with water to use. May be tinted to suit.



HIDES CRACKED PLASTER

Transforms cracked, discolored plaster into beautifully textured walls; easy to apply.



DRY WALL CONSTRUCTION

Use over properly installed dry wall construction for beautiful textured plaster effects.



EASY TO TEXTURE

Interesting textured effects easily created with a brush, wadded paper or texturing comb.

try A THRILLING NEW ADVENTURE IN FINE WOOD FINISHING

WITH MASTER-MIXED *Wiping Stains*

Forget everything you know about wood stains . . . this new stain is excitingly different. New, opalescent colors that transform dull woodwork to a decorator's dream . . . even the humble piece of furniture becomes a conversation piece.



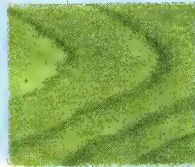
use it everywhere . . . indoors or out



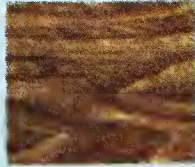
Ideal for use as a striking finish for wood kitchen cabinets, this delightful stain is perfect for coffee tables, odd chairs and other occasional pieces. An inviting finish for exterior doors, porch swings and lawn furniture.



2284—Flame Red



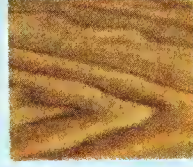
2283—Turquoise



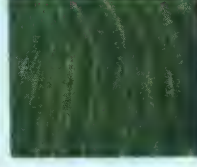
2280—Black Pearl



2281—Sapphire



2282—Limed Oak



2285—Teal Green



KEEP COLORS BRIGHT WITH PLASTIC FINISH

Master-Mixed Clear Plastic Finish is the ideal protective coating to use over stain. Clear, hard, smooth as glass, it is not affected by ordinary wear, weather, heat or alcohol. Comes in three types: brush, rub-on or spray.

OIL STAIN FOR MORE CONVENTIONAL EFFECTS

Master-Mixed conventional type oil stains quickly transmute common wood to the color of walnut, oak, mahogany and other precious woods. Like Master-Mixed Wiping Stains, they may be finished by waxing, varnishing or coating with plastic.



HERE'S HOW TO CREATE PERFECT COLOR SCHEMES EVERY TIME



Use of the color wheel on this page will enable you to create on almost unlimited number of harmonious color schemes. The small diagrams below indicate three of the accepted rules of color harmony:

This room scene is based upon the Complementary Theory of color harmony, any two colors directly opposite each other on the Color Wheel. Here red is the predominating color, green the accent color.



As indicated by the diagram, this color scheme is based upon the Triad Theory, colors one-third apart on the Color Wheel. For best effect, there must be a predominating color, a secondary color and a third color used for accent.

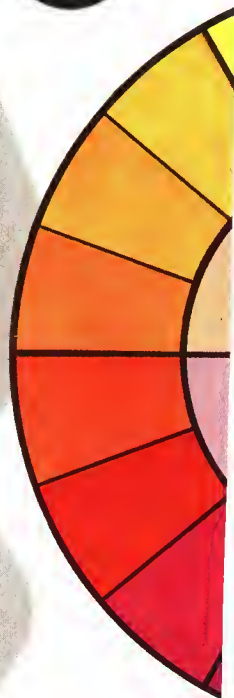


This room illustrates the theory of Analogous Harmony, three colors closely related on the Color Wheel. Here blue is the predominating color, green the secondary color while yellow is used for accent.



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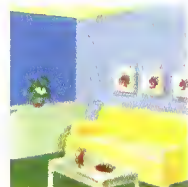
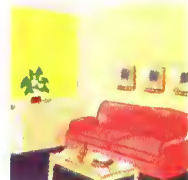
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